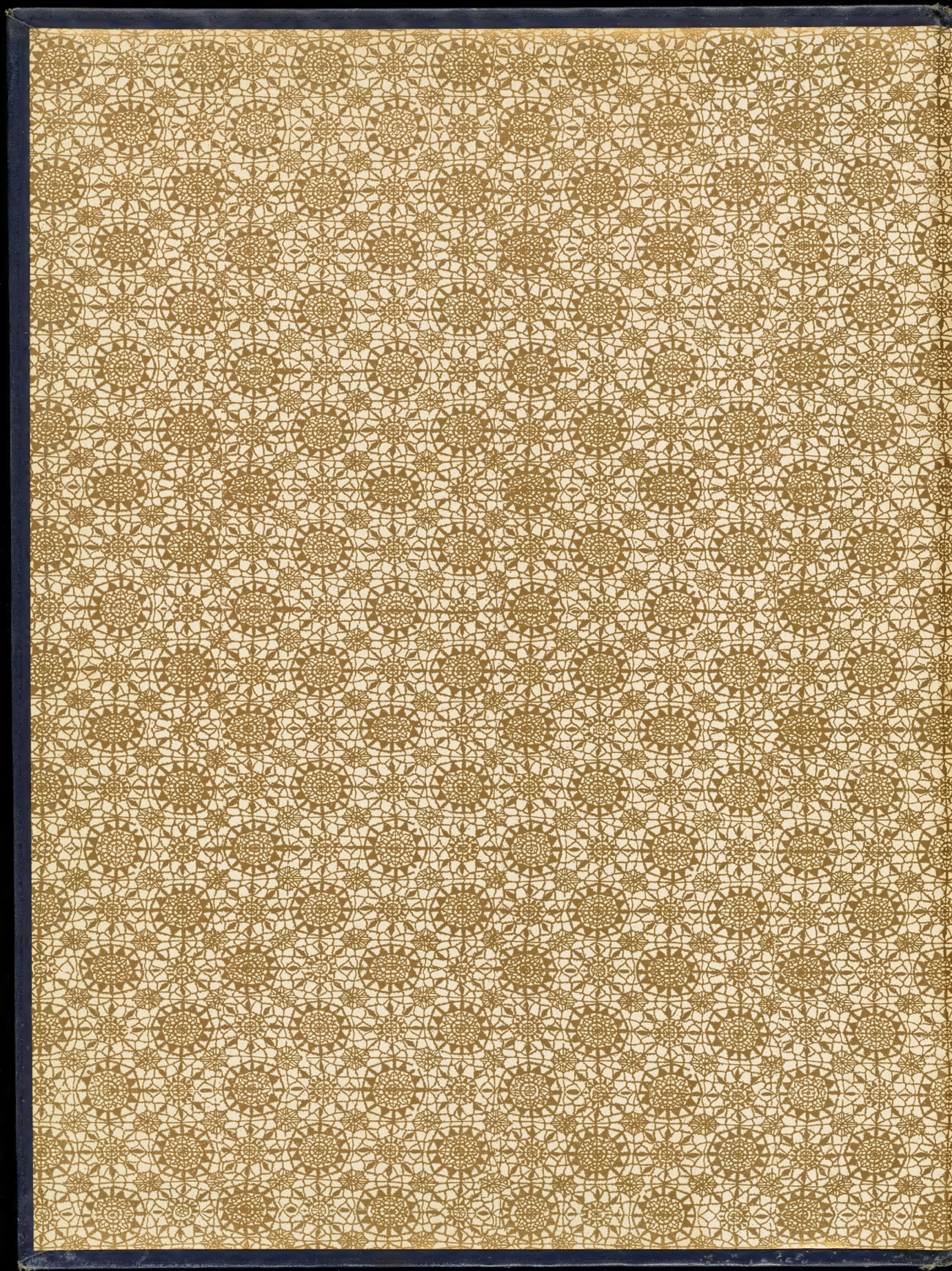


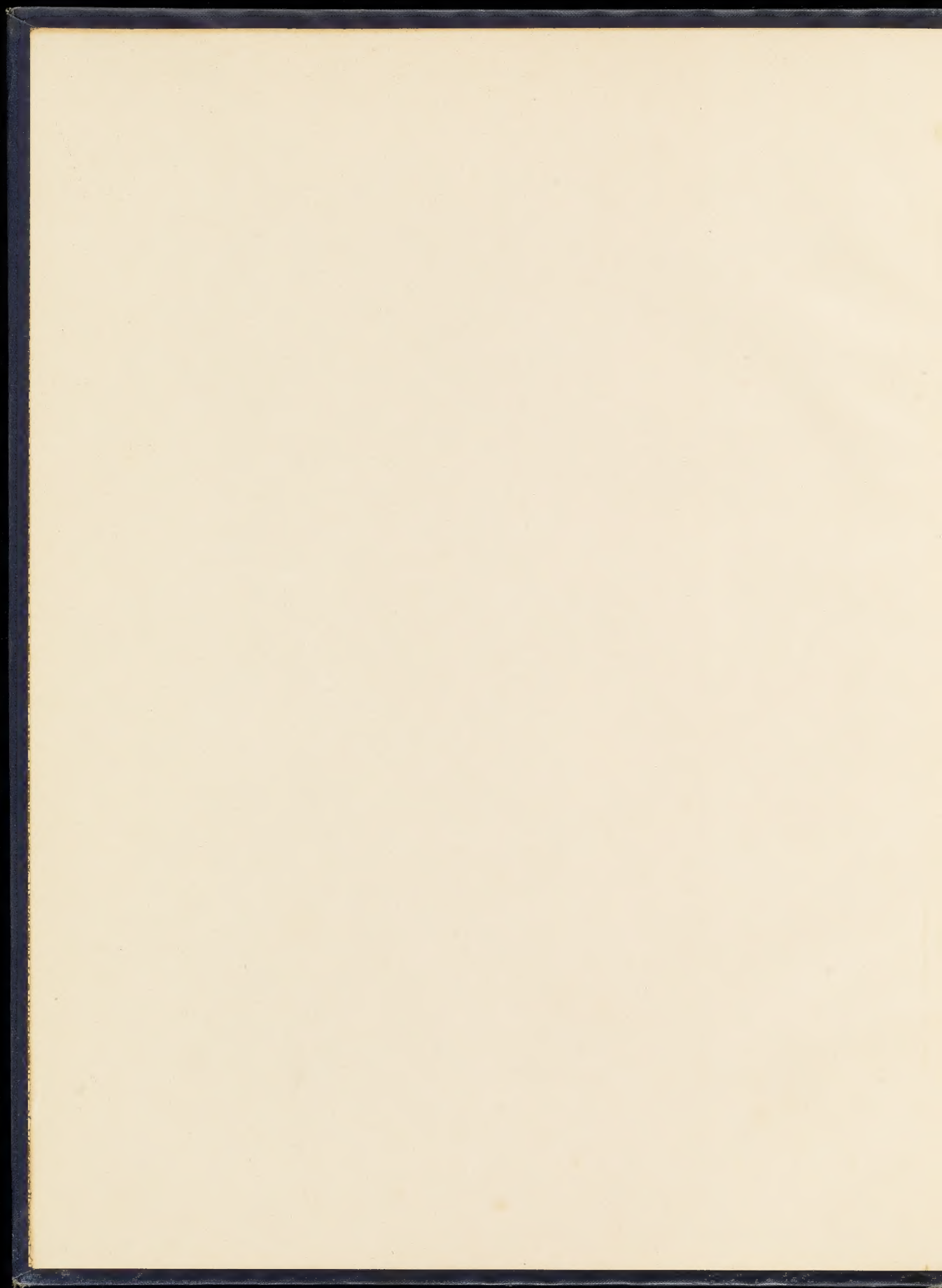


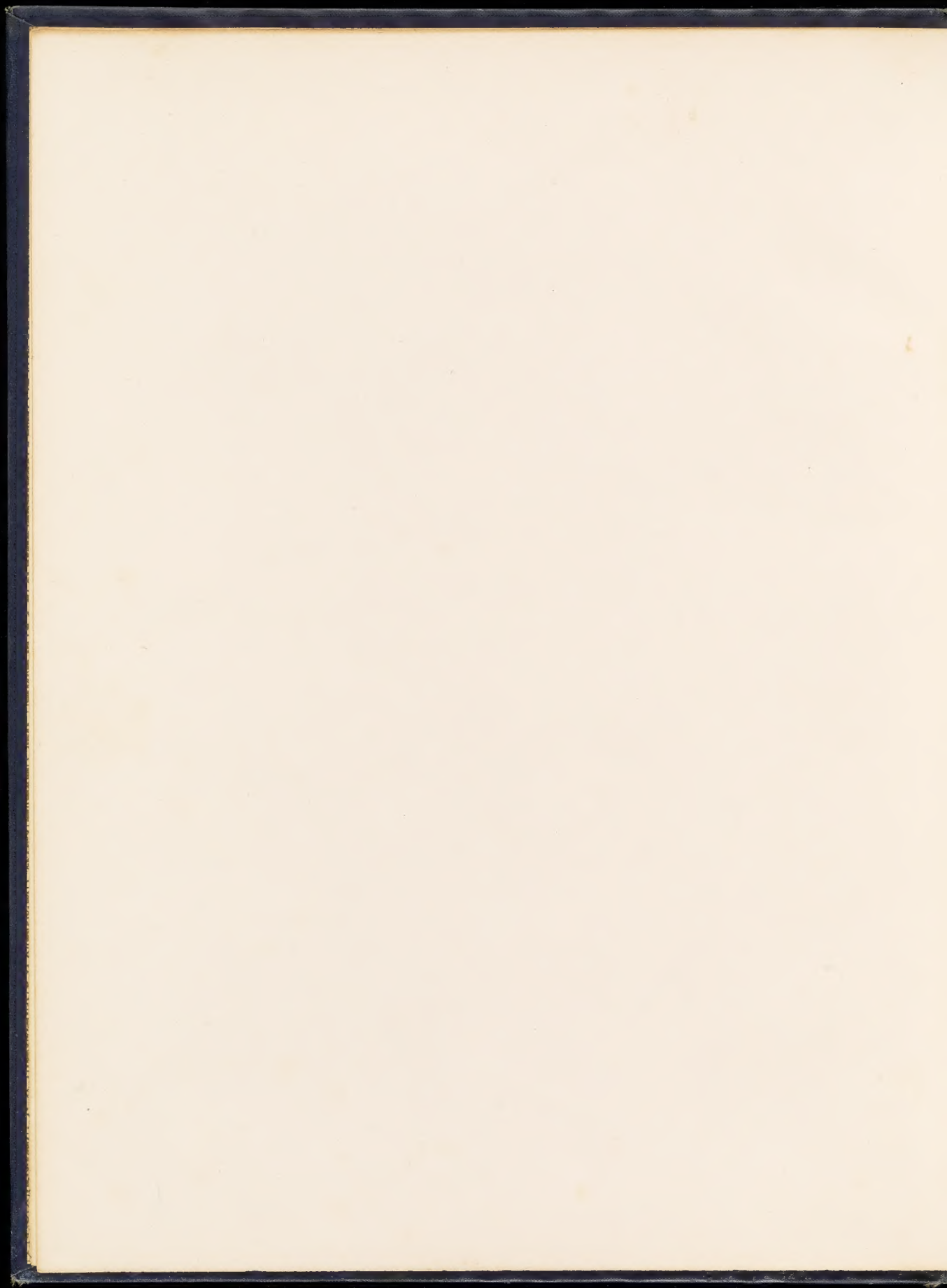
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OLD ITALIAN LACE

SEVEN CENTURIES OF LACE

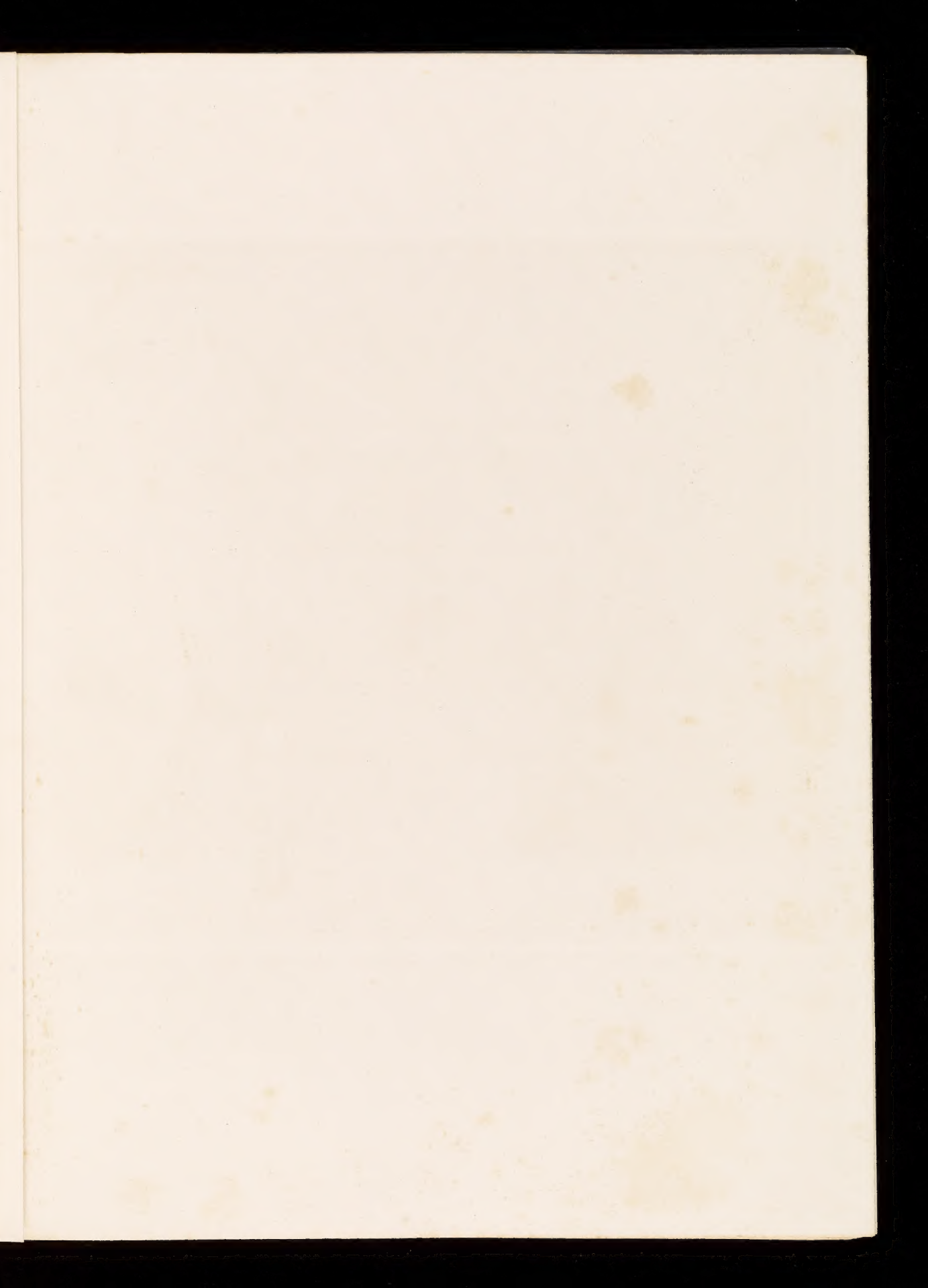
By Mrs. J. HUNGERFORD POLLEN

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No 1. — After Giuseppe Bonito, 'The Work-Mistress.
From the Giardini Collection at Naples.

*The Mistress has left her lace-pillow for a moment
in order to show a pupil how to make a stock-
ing, while another is netting, a third sewing,
and the fourth is making bobbín-lace.*

OLD ITALIAN LACE

BY ELISA RICCI

VOLUME II



LONDON: WILLIAM HEINEMANN
PHILADELPHIA: J. B. LIPPINCOTT COMPANY
M·CM·XIII

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No. 3 — M. A. Franceschini (1648-1725). Detail of decoration in the Palace of Justice at Bologna. Group of little boys playing with various feminine implements; one child is in the act of throwing away a large lace-pillow from which bobbins depend.

INTRODUCTION

THE two laces of Italy are like two sisters, needle-made lace being the elder and bobbin-made the younger; or, to use another figure of speech, needle-lace is the classic tongue of Italy and the bobbin-make is its provincial dialect; clear, vivacious, emphatic, sharing the merits and defects of the populace.

Our needle-laces are each and every one of Venetian origin, (if we except the drawn-thread work of Sicily, which is more embroidery than lace) and take their names from the manner in which they are worked: *reticello*, *punto tagliato*, *punto in aria*, i. e. mesh-stitch, cut linen work, stitch in the air.

The bobbin-or pillow-laces are described as being Venetian, or Genoese, or Milanese, or of Abruzzi according to the places whence they spring, and it is interesting to notice how tenaciously they cling to the characteristics of their respective

birthplaces. As might be expected from their popular origin, they are less individual than the aristocratic needle-laces.

Just as peasant-costumes vary infinitely in divers regions, and yet show a rigidly conservative character in individual districts, every detail being fixed and prescribed, so does the bobbin-made lace vary very noticeably in each province, but it is not modified by individual caprice as is the case with needle-lace.

Generally speaking, if pillow-laces do not possess the accuracy of design, the relief and the delicate perfection of needle-laces, they can boast of greater firmness

with less rigidity, and by reason of their technical peculiarities, their designs are more synthetic and simple.

These special characteristics, joined to the quality of thread used (very noticeable in this lace-work, which assimilates closely to weaving) make Italian bobbin-laces even more diverse from foreign ones than needle-laces.

In Italy the most precious thread came from Salò, a smiling hamlet



No. 4 - Bleaching thread at Salò.

lying on the shore of Lake Garda. Tradition asserts that Salò sent its thread (*refi*) throughout the markets of the civilised world as early as the X century; but more sober history does not assign an earlier date than the latter half of the XVI century for the activity of Salò in collecting raw thread from Crema, Cremona, and Bergamo and setting to work to *cure, bleach, tease, sift, and work* it (terms still to be found in Salonian documents), sending it forth into Italy and the whole world. This industry of « curing » thread has given the name of « Cure » to the South shores of the lake, where may yet be seen great masses of thread bleaching in the torrid rays of the burning sun. In Pizzichi's *History* we read that « Cosmo, King of Tuscany, desired to see the process of curing thread, the staple industry of the district, which furnishes thread for the whole of Italy ». Even in the middle of the XVIII century, full 75 houses were concerned in the thread business.



No. 5 Collar and lace of Flemish bobbin-work. Baldini, Florence.



The old Italian laces composed of beautiful, fine, even, glossy thread demonstrate that the *Salò Cures* well deserved their reputation for excellence, although they could not attain the extraordinary delicacy of the almost impalpable thread of Haarlem, said to have cost 2500 francs per kilo. Still, had our national character been other than essentially practical, or had our trend in all art not been towards simplicity and joyousness, we Italians would have been able to barter and exchange our coarser thread for the finer kind produced in Flanders. But our women have ever been more talented than plodding, and bobbin-lace-workers were content to conquer in the field of beauty, originality, and freedom in design, without seeking to unite with these the miraculous, fairy-like texture of foreign-made laces.

The legends which tell of the origin of bobbin-made lace are so different in Venice and Bruges that they serve to illustrate the characteristics of the two productions:

Once upon a time in Bruges there lived a poor girl, loving and beloved by a boy even poorer than herself; notwithstanding unceasing toil, they were unable to earn sufficient to enable them to marry.

Serena — that was the girl's name — seeing her old mother languishing in poverty, made a vow to the Virgin that, should she descend from Heaven to help them with a miracle, Serena herself would give up the boy she loved. Shortly afterwards, the following occurrence befel: One day whilst Serena and her lover were sitting under a tree, a spider's web fell into Serena's lap; it was woven so finely that the girl's attention was arrested and she said to her companion « Why should I not copy this design with the finest thread I can find for my bobbin? » The lad stretched the girl's apron, containing the web, upon four twigs of the tree and Serena took it home, where she set herself to copy it at once. As her thread persisted in tangling and knotting, the lad, not knowing he was working against his own interests, invented a method of keeping each strand firm and separate by twirling the ends round tiny morsels of stick.

Serena's work was most successful and found favour in the eyes of the wealthy ladies of Bruges; and the humble cottage was filled with gold but not with happiness. Anxious to fulfil the condition of her vow, Serena at length found strength to tell her betrothed she could never become his wife. But the Virgin Mary would not exact the sacrifice of the girl's happiness, and, on the anniversary of her first gift, she dropped into Serena's lap another web in which were woven words absolving her from fulfilment of her vow.

The Venetian version is as follows: The daughter of a fisherman had a

lover who was also a fisherman. One dreadful day the Doge of Venice declared war on the Sultan and summoned all young men (whether in love or no) to follow his banner into the East. At the moment of bidding his girl farewell, wishing perhaps to hide his tear-filled eyes, our sailor plunged into the sea, and noticing a lovely seaweed floating by, plucked it to give the girl as a last pledge of love. Whilst the lad was away fighting by land and sea, his betrothed passed the weary hours in netting for him the most beautiful fishing-net ever seen on the shores of the Adriatic; made of thread as fine as hair and strong as steel, with each mesh of exactly perfect dimensions, the work seemed to have been done by magic fingers. Ceaselessly busy with her net, the girl never took her eyes off the seaweed which was always fresh and beautiful and green, unfading as the love which had picked and received it on that far-off day.

One morning, see! the net is finished! the last knot tied, the last mesh made perfect, and home comes the warrior, as unlooked for as he is welcome, whole and hearty in every limb. Half-crazed with delight at seeing him once more, the girl spread out her net in the sight of all the rejoicing villagers..... marvellous to relate, in the midst of the meshes there was woven a lovely weed similar in every detail to the love-token snatched from the bottom of the sea. Thus the Flemish laces sprang from the miraculous cobweb, and the Venetian from the delicate weed woven by love into the precise and formal fishing-net.

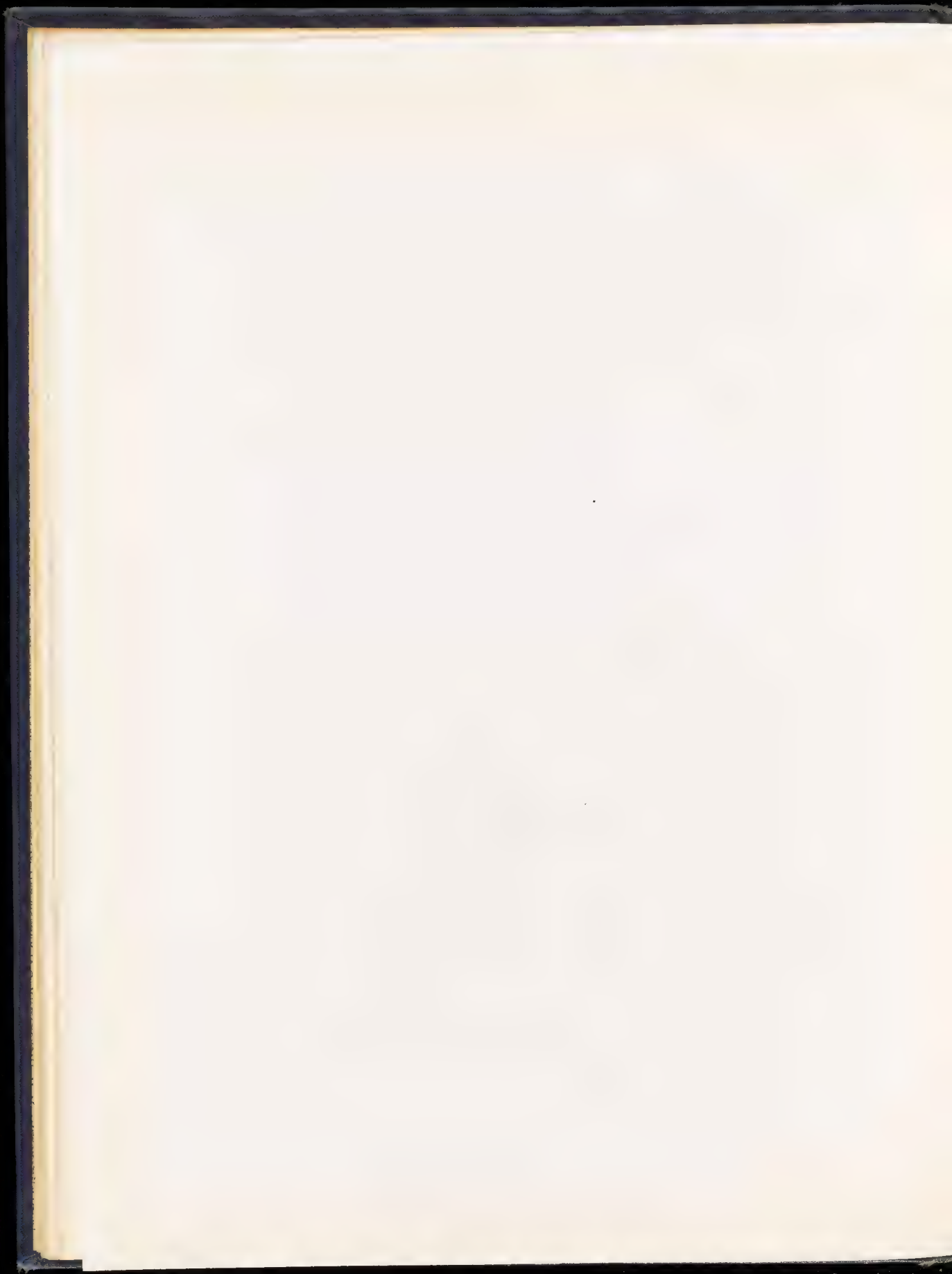
Perhaps it were wiser to content ourselves with such innocent tales as the foregoing, instead of striving to find the true origin of the art which seems determined to evade us.

Such a slender art, this lace-making! not strong enough, apparently, to bear the weight of research or history, or conceited enough to force a mention of the author or date of its beginning. We may suppose it to be of age-long antiquity, modified now and then by some trifling change, until, unexpectedly, it sprang into full vigour under new impulses.

Towards the close of the XV century, people generally developed a desire for the wearing of clean body-linen and were not slow in devising means of embellishing shirts, coifs, bed-borders, sheets, and pillow-slips with something which would wash along with the linen. In this way we trace needle-made lace as coming from its immediate predecessor coloured embroidery, while from woven braids and trimmings of gold and silver and silks are evolved the bobbin-laces which, for a whole century, keep the names, terms and character of *passementerie*. We are not in a position to assert that all coloured *passementeries* were made with bobbins; indeed, from the fact that throughout the XVI century our laces



No. 6 — Coptic coif.
Poldi-Pezzoli Museum, Milan.



were described in France as *bobbin-passementeries*, (*passements aux fuseaux*) we may argue that other trimmings were not made with bobbins.

This quaint and seemingly trifling instrument dominates the lace-making trade in every country in Europe ; although so humble and simple in shape, we find the bobbin impose itself on the nomenclature of France as we have just seen, of Italy (*fuselli*, *mazzette*, *piombini*), of England (*bobbin or pillow lace*), of Germany (*Klöppelspitze*), of Spain (*palillos de randa*).

There are many who suppose that the little shuttle which performs the double duty of winding and holding the thread, is of the remotest antiquity ; but we confess ourselves unable to identify the bobbin in the spindle found during the



No. 7 - Gold silk trimming made by bobbin work. (XVII century).
Aghib, Leghorn.

excavations at Antinoë, or in that shown in an ancient Chinese picture of a lady plaiting and knotting a net, mentioned in the book on lace by Pagès, published in Paris 1905.

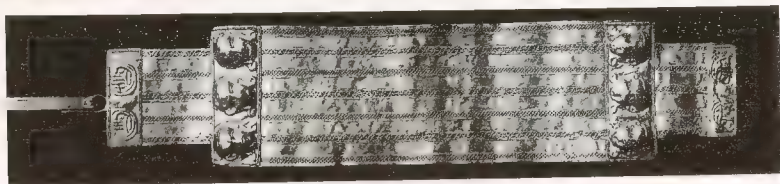
In the same way we cannot discern lace among the fragments of formless meshes with no design found in those same tombs at Antinoë and preserved in the Cluny Museum, or seen in the Coptic Coif in the Poldi-Pezzoli Museum.

We will repeat here what has been said already about needle-lace : even if the ancients had discovered, without using them, the means by which they could arrive at results which were not seen until much later, it is no proof that the arts of modern days are rooted so very far into the past. Many modern scientific and mechanical discoveries have their origin in laws known centuries ago ; for instance, the art of incision, old as the world itself, had to wait until the Renaissance before it blossomed into the marvels of printing ; in like manner did the seed of our trifling Art lie inert until the proper time for it to flourish.

At all events we have proof that when those remote civilisations determined

to cultivate any art, they lifted it to a pinnacle of absolute perfection, as is proved by their materials, their jewels and their embroideries. One has only to glance at two necklaces found at Vetulonia, here shown in photographs kindly lent by Professor Luigi Milani. In them the golden thread traces an open-work of such marvellous delicacy as to have the appearance of the finest lace and gives the impression that it was copied from a real piece of thread-lace. And does not the refined luxury of Etruscan garments suggest that had their wearers wished for lace trimming, that lace would have been of the best and finest?

But as needle-lace had no more distinct forerunner than unbleached cloth coarsely perforated and stitched in the style of the rudimentary mesh-work of An-



No. 8 — Example of goldsmith's work from Vetulonia.

tinoë, differing but little from the Coptic, it is negatively proved that lace — as we understand the term — was unknown to our forefathers.

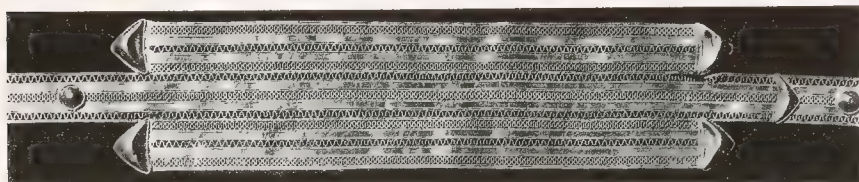
Bobbin-lace, like needle-lace, begins to find chroniclers in the XV century.

As yet we are unaware of lace being explicitly mentioned in any record earlier than the *Libro dei Creditori e Debitori del Registro di guarda-roba Estense* quoted by L. Gandini in his book on the Este family, published in 1896. When the Queen of Hungary, daughter to the King of Naples and wife to Matthias Corvinus was expected at Ferrara in 1476, her sister, Eleanor of Aragon, Duchess of Ferrara and wife of Ercole I, busied herself in urging her 18 maidens to hurry on their work of weaving a braid of gold and crimson silk, which was to be made with bobbins, and was destined to ornament the bedroom of the Queen of Hungary, who was expected to arrive shortly.

Here we seem to come upon the very moment in which trimming, hitherto always woven on a loom, was made by means of bobbins. Certain is it that the trimming in question, which occupied the thoughts of the Duchess and the

fingers of her maidens, must have been much superior to the gimp or braid commonly used on furniture.

In documents of the XV century, we read of *frixeti facti de ossi* (friezes or borders made with bones), and *tarnete facti de ossi* (galoons made with bones) and there are persons who take this to mean: made with bobbins. We do not agree with this interpretation. In the marriage a nuptial settlement of Giustina Borromeo, wife of Marquis Stanga, dated May 21, 1493, the following entry appears: *A cloak of mulberry satin with a trimming of silver all round, done with bones.* But as the entry next to it notes *a cloak of black gold brocade facta a letere et a fungij* and yet a third *a cloak of mulberry gold made with a vine and*



No. 9 — Example of goldsmith's work from Vetulonia.

silver stripes we take leave to suppose that as the « black brocade » was covered with a design of Gothic or other letters and mushrooms, and the « mulberry gold » bore vine-leaves and bunches of grapes in silver, so the *tarneta* showed some conventional design of bones.

Moreover there is no evidence that bobbins were ever made of bone and they are designated *piombini* (leaden weights) as early as 1476; in any case our lace of fine white thread had not appeared on the scene, for not until 1536 do we find undeniable proof that bobbin-made laces were established in Venetian hands, and were turning into a flourishing and satisfactory business as mentioned in a book published at Zurich by Froschower in 1560.

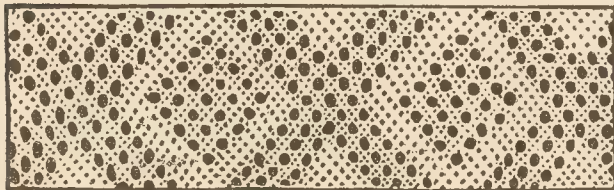
The book contains designs of bobbin-lace only, with notes as to the number of bobbins required for the manufacture of each example of lace, besides a notice giving information on the subject of design; stars, roses, wheels, etc., preceded by a kind of little lecture very different in style from the language held to those *Illustrissime* to whom Vinciolo, Vecellio, Ostaus and others address the prefaces

of their books of patterns and designs for embroidery and needle-laces : « From among the divers arts invented and practised for the good of humanity, we wish to mention the Art of making Bobbin-lace which arose in our country about 25 years ago and quickly took root amongst us. It was imported into Germany from Italy for the first time by Venetian merchants in 1536.... »

Rädlemodel gspizlet mit XXVIII.



Andres crütz zwysch mit würfflen/ mit LVI.




No. 10 — German-Swiss designs for pillow-lace.
From the « New Modelbuch », Zurich (1560 c.).

Do not these words, written by a foreigner in the XVI century, resolve any uncertainty concerning the Venetian origin of bobbin-lace still, hotly contested by Flanders? Why should Zurich have waited to receive the first laces from Venice, if Flanders, who traded with her as freely, and was also so much nearer, could have provided them as well?

The Preface goes on : « And when several clever women and young girls shall have taken up the work with delight, recognising as well the great good they can do themselves and others by copying this art and popularising it throughout the land, they will not merely be content with imitating, they will conceive fresh and beautiful designs for themselves. »

Indeed the designs printed by Froschower in 1560 (that is a few years after the appearance of « *Le Pompe* », another book of models for bobbin-lace printed in

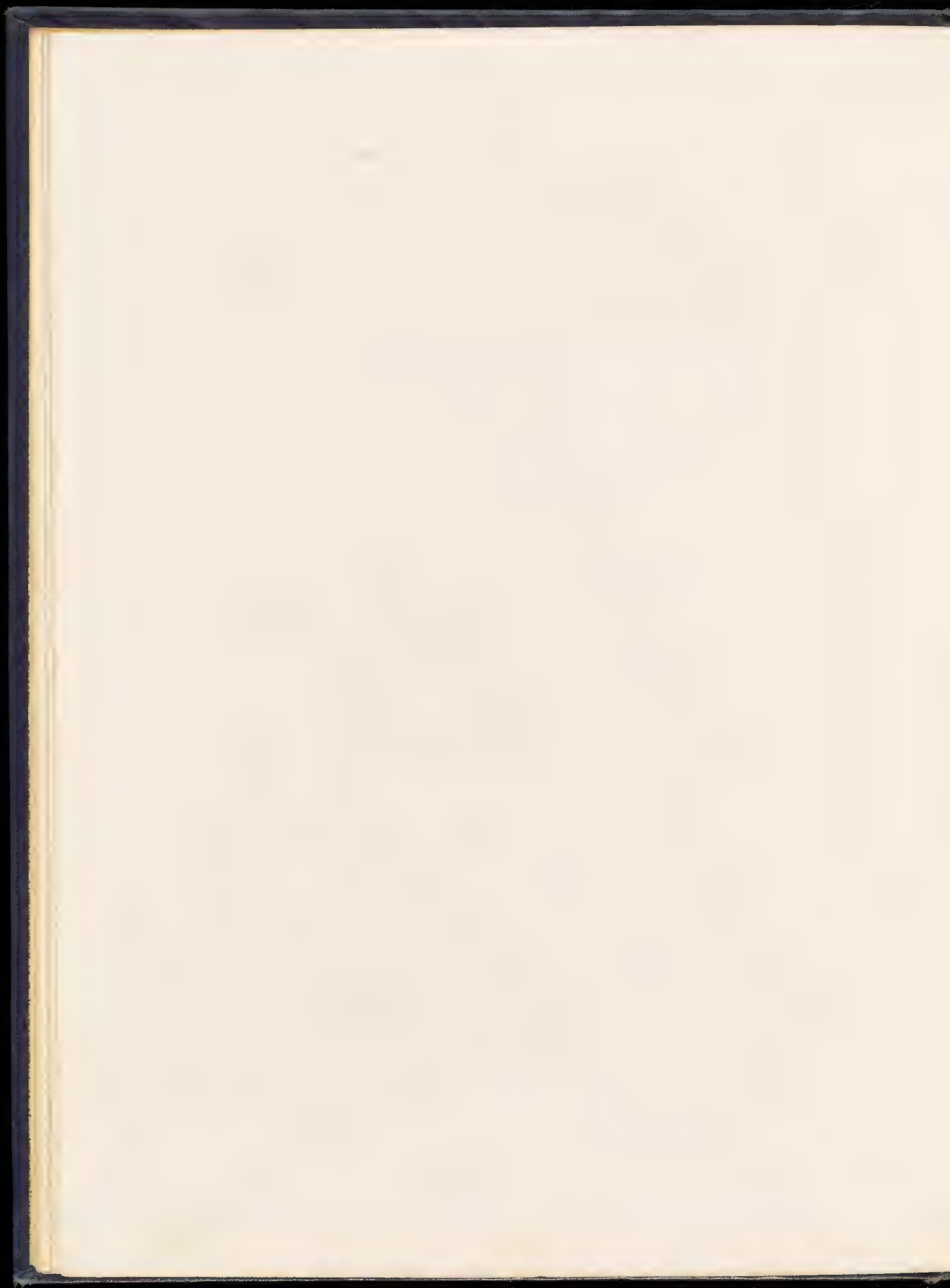


No. 11 — Frans Hals. Nurse and Child.
Museum, Berlin.

*Round the infant's cap, collar and cuffs a
pillow-lace similar to the patterns of
Mathias Mignerac of Paris, 1605. On
the chest, insertion of reticello.*







Venice, of which we shall shortly speak more fully) although based, like our own, on existing designs for coloured trimmings, already show many new characteristics, in 25 years they have become acclimatised, modified or altered so as to appear to their new public more beautiful than the original, that is to say more German than Venetian.

In like manner we see needle-laces establish themselves on French soil within a very few years, while in Flanders the bobbin-laces acquire a fineness never imagined or attempted by Italian women.

Let us continue to read the unaffected and simple prose of our honest man of Zurich, who demonstrates the true utility of bobbin-lace: « When, years ago, the method of trapunto and relief was in vogue, there is no telling how much time was taken in making a collar or bib or anything of the sort, joined to heavy expense to the person by whom it was ordered. On the contrary now, a bobbin-lace may be acquired for little money and in much less time, because the cost of production is so much reduced. Formerly, too, collars and other articles were adorned with threads of gold and coloured silk occasioning vast expense and trouble in cleaning or washing with soap; now all this is reformed and trimmings are of thread capable of resisting the wear and tear of the wash-tub. »

As the book tells us clearly, the bobbin-work was born and flourished among the women and girls of the middle-classes and the populace. We cannot fancy the clumsy pillow on the lap of ladies who were used to work needle-lace in their magnificent saloons filled with gallant company; the making of needle-lace was a coquettish occupation in which white hands and lovely jewels flashed advantageously, the article was a pride and ornament even before it was finished and worn. Direction-books for bobbin-lace are few in number and intended evidently for a humble class of worker; not to these was suited that embroidery in which fine ladies were as expert as paid work-women or cleverer, even, since time is the chief necessity for the accomplishment of beautiful embroidery. Besides this, in the XVI century bobbin-laces were used profusely on the seams of bed-hangings and other curtains and on sheets; or, again, to finish with tiny points the edges of embroidered linen, or the work of cut linen and *reticello*. For example, in 1567, among articles furnished to Mary Stuart we read of « a bundle of narrow lace to sew on the seams of the bed-curtains, measuring 10 ells. » One can understand that great ladies would not care to undertake such lowly toil.

On the other hand, an occupation both easy and pleasant, not trying to the eyes, allowing of a considerable freedom for superintending housework, or the play and sleep of the children, shortening the tedium of unoccupied hours and occupying

the mind while permitting the body to rest, is just the thing to be sought after by townswomen whom it enabled to adorn their own houses and clothes with a charming and aristocratic ornament, and is peculiarly welcome to country-women of lonely villages in far off mountains, for by it they can embellish their picturesque clothes and earn the money which is always scarce in their homes.



No. 12 — After the manner of P. Longhi. Country Pleasures: Correr Museum, Venice. One lady embroiders linen, another winds thread, a third works at pillow-lace, while others chat and amuse themselves.

Can anybody explain how and why this lace-industry has sprung up in so many lonely spots in quarters of the world most remote from each other or from large centres? No one has ever found a plausible reason for the undisputed fact.

Even of late years, when a revival of artistic feeling seems to be stirring in every field of work, although we are conscious of a renewed interest being awakened in this delicate art, we are not able to locate the moving spirit. Fifty years or so ago a woman in service at Cogne, Val d'Aosta, taught two or three compatriots how to make bobbin-lace; these taught others. During wintertime the women of that region employ themselves by making simple laces which are sold in the neighbourhood and have given rise to a local fashion of wearing a large collar of

starched lace. The work is done on a cylindrical cushion, empty inside, covered with striped material which serves as guide to the worker who makes her lace without a design. The pins are thick, with coloured heads. The rude cushion, the large pins, and absence of design are sufficient to mark *Cogne* lace unmistakably.

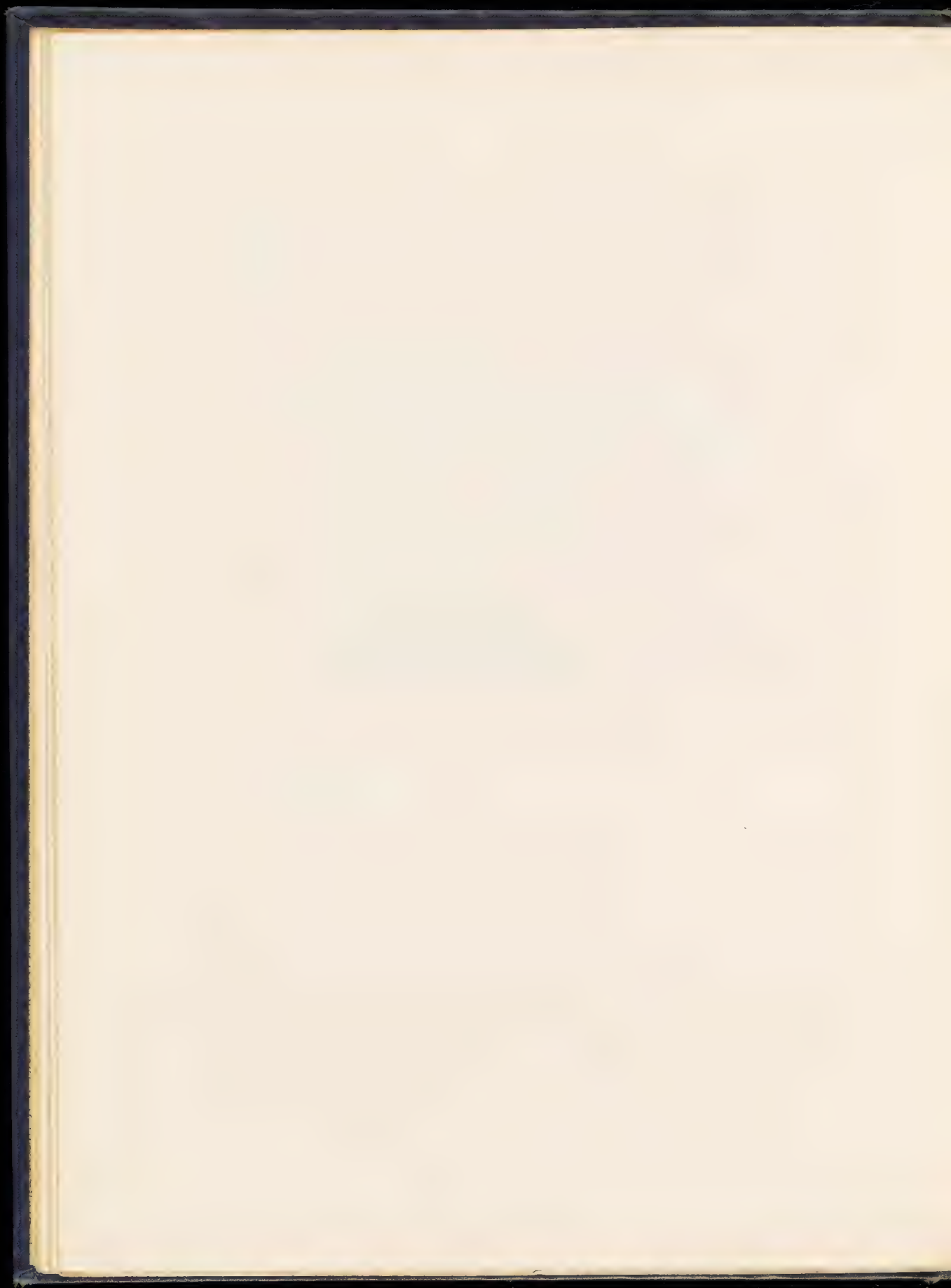
Again at Sansepolcro in Arezzo, ten years or more ago, the two daughters of the village schoolmaster learned from an old foreign woman how to make bobbin-lace. To-day, by virtue of these industrious, clever girls, a lace-school of pure Italian bobbin-work flourishes exceedingly at Sansepolcro, being one of the best in the land. If within the century *Cogne* and Sansepolcro should become centres of an important industry, what satisfactory explanation of their origin could they bring forward, had there been no written record of these beginnings?

But it is not with invariable justice that a name is singled out for celebration. At Annaberg in the Hartz Mountains a monument was erected in 1834 to « Barbara Uttmann, died January 14, 1575. Inventor in 1567 of bobbin-made lace which made her the benefactress of the neighbourhood ».

We know that « *Le Pompe* » appeared in 1557, and the book assumes in those for whom it was published: a knowledge of lace-making and familiarity with the handicraft which can only be acquired by long practice. Moreover Froschower's little book taught us that the art of bobbin-lace had been introduced into his country by Venetian merchants in 1535. So, if Barbara Uttmann be deserving of a monument for having introduced and organised a new and profitable feminine industry, it is erroneous to assert that she *invented* the art of bobbin-made lace!

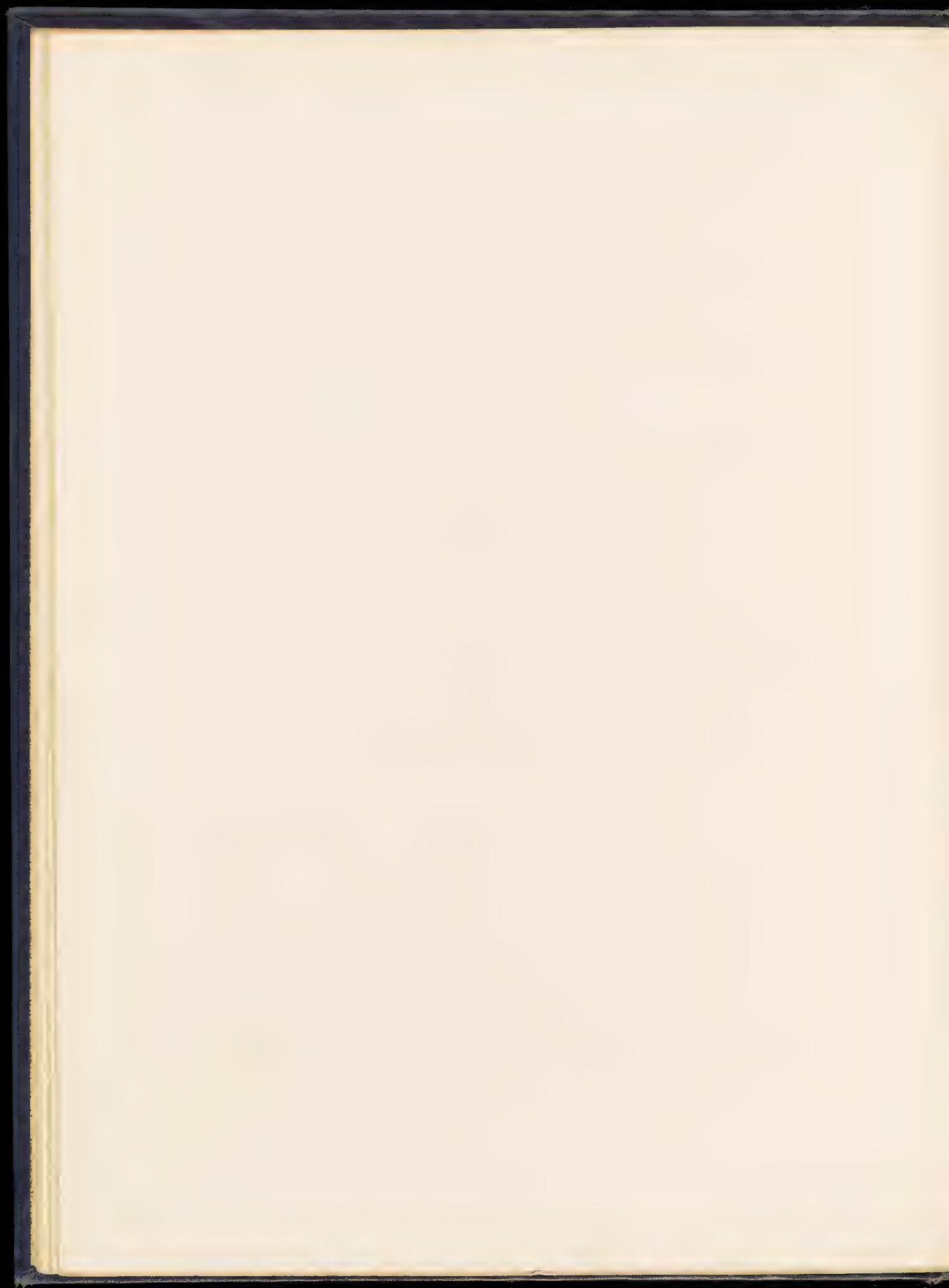


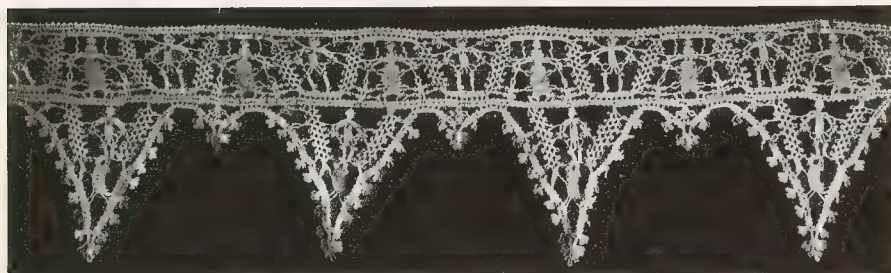
No. 13 — Workers of pillow-lace in middle-class houses. From Zatta's « *Goldoni* ».



I.

VENICE.





No. 14 — Insertion and edging with figures.
Sangiorgi, Rome.

VENICE.

DURING the XVI century Venice was the Queen of fashion and made what laws she pleased throughout her domain. The Orient brought all its dazzling magnificence to lay at her feet; marble, gold, jewels, stuffs, embroideries glowing with colour. Guided by the taste of her own native artists, Venice delighted in choosing what pleased her from among the heap of eastern models with their suggestions and hints for novelties; refusing what was tawdry, throwing the veil of her own innate refinement over barbaric glitter, and softening all by the marvellous glamour with which she invested everything she touched or that surrounded her: the sea, her palaces, the very sky itself. The excessive richness of oriental objects with their exuberant characteristics was artfully toned and subtly altered until exact perfection was reached and all Europe acknowledged the supremacy of Venetian treatment in all things pertaining to Art and the Beautiful. In the XVI century, the adjective « *Venetian* » had the same magic that « *Parisian* » has to-day.

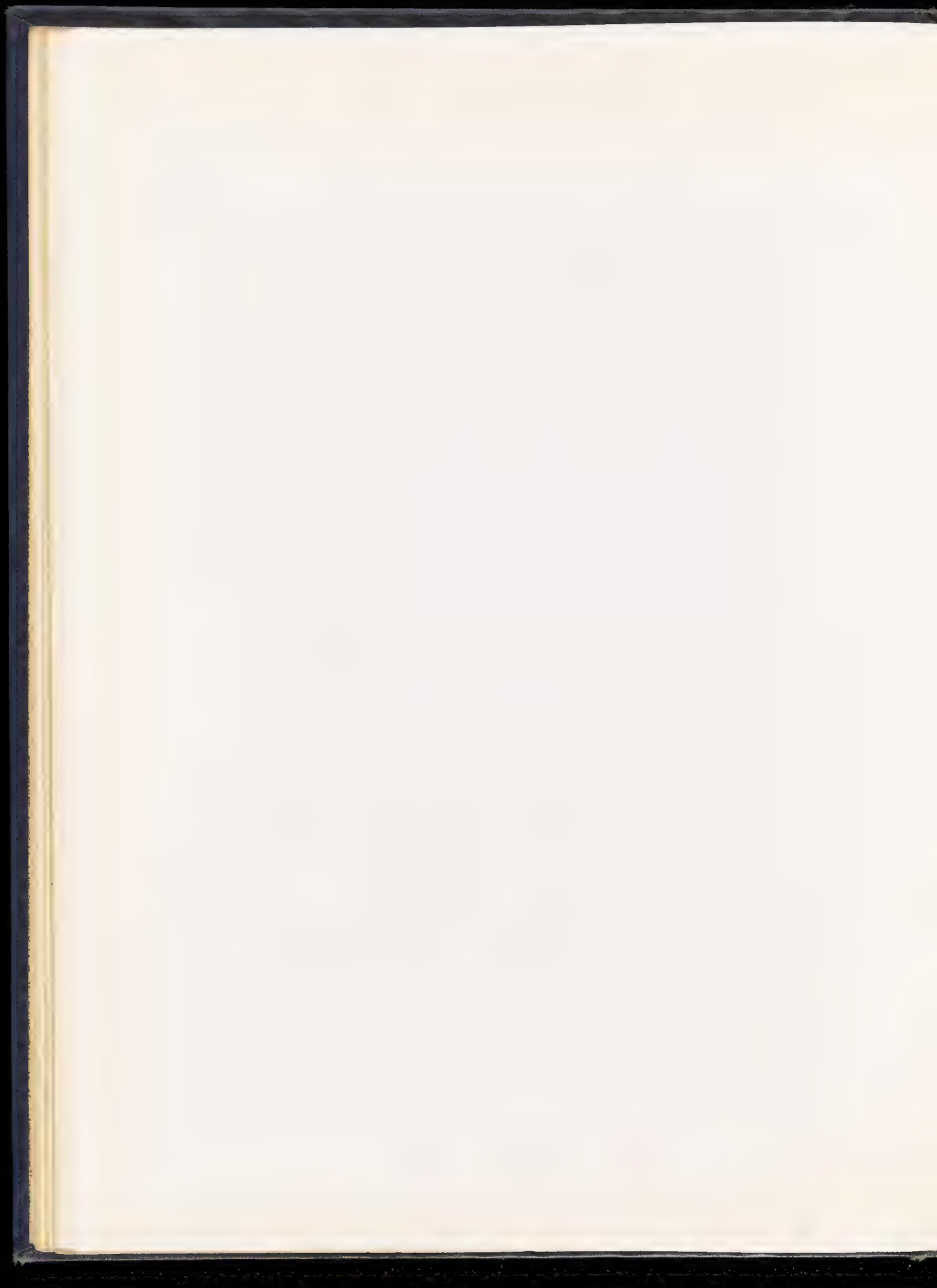
In this way, from coloured and golden embroidery, Venice evolved the white variety; and from white embroidery her needle-point lace, transforming heavy trimmings encrusted with gems and stiff with gold and silver and silk (the accompany-



No. 15 - Bobbin-made edging round a table-cloth ornamented with embroidery and *reticello*. From the Ida Schiff Collection, Florence.



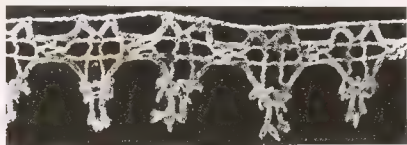
No. 16 — Bobbin-made edging round a table-cloth ornamented with embroidery and *reticella*. The Ida Schiff Collection, Florence.



ing ornaments to such rich materials as brocades, cut-velvets and damasks) into light lace of white thread destined to perform the same service to white linens of every make, from the coarse *boccasino* to the finest lawn of Rheims.

The white transparent trimming was useful for hiding seams in sheets, bed-hangings, or shirts; it became the custom to border and finish off rich embroideries of *punto tagliato* and *reticello* forming cuffs and collars, with those sharp points which are the most graceful adjunct to any sort of lace open-work.

Thus it was that Venice started her lace-making, both bobbin and needle-varieties, each sort being used for the same purpose; and not only Venice herself, but more successfully still such places as Murano, Chioggia, Burano and most famous of all, Pellestrina, set up their schools.

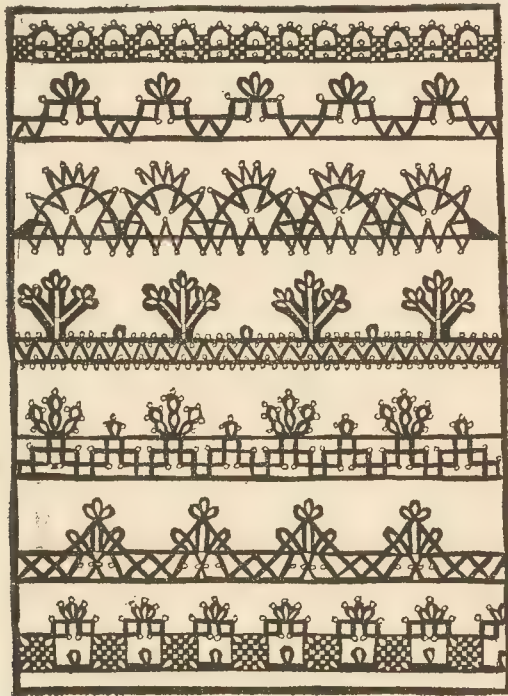


No. 17 — Little edging similar to designs shown
in « Le Pompe », (See next page).

Even to-day the lace-makers of Burano sing an old sort of sing-song, which must be many hundreds of years old; it is in dialect, and metrical translation is impossible, but the following is the sense of the old ditty: « From Tesera in Gospero I come hither in a boat in order to have some lace made. It will be put on a cushion which is like a sort of sieve full of apples.... When you have finished it (the lace) send it me by your little girl and I will give her a piece of cheese, an apple, a pear, a knot of garlic, a nut and a chestnut for her to take with her to school. »

In some districts, even in these modern days, a very modest recompense is all that is held necessary to give a pillow-lace-maker! Very probably those little lace edgings with tiny points were made by the thousand yards to finish the huge seventeenth century ruffs, and the makers were content with their wages of « a pear, an apple and a knot of garlic » which, after all, may have been delicacies highly prized by the fisherman's daughters as they sat at their pillow or cushion, working on sea-shore or door-step, laughing, chattering, making light-hearted love.

Anyhow, the author of the designs published about 1560 by Froschower of Zurich says, as we have seen, that even so far back as 1535 Venetian merchants had carried into Switzerland bobbin-lace of so lovely a quality that the women of the country set themselves at once to copy it. He leaves us to suppose that he



No. 18 — Little edgings from « Le Pompe »,
Venice, 1557.

is talking of Venetian work, but the supposition is confirmed absolutely by the illustrations in the Zurich book, which are the same as those which appeared some years before (1557) at Venice in a book whose title may be translated « *Pomps*. *A new book giving directions how to make small braids or ribbons of gold, silk, thread or any other material.* » In some of the German book-plates we notice how much



No. 19 — Angelo Bronzino. Portrait of
two Architects. Naples Museum. (Photo-
graph by Anderson).

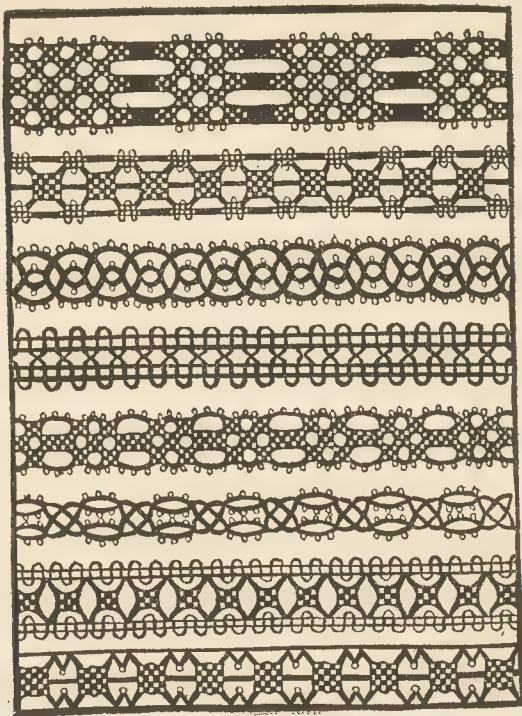
*The lace collar is similar to designs in
« Le Pompe », Venice, 1557.*

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more confused and intricate in design are the early foreign laces than our own, but the Venetian models which had entered Switzerland 25 years earlier, while betraying that they had been modified during the process of acclimatisation, clearly retain the nature of their place of origin. Indeed the two books plainly show that

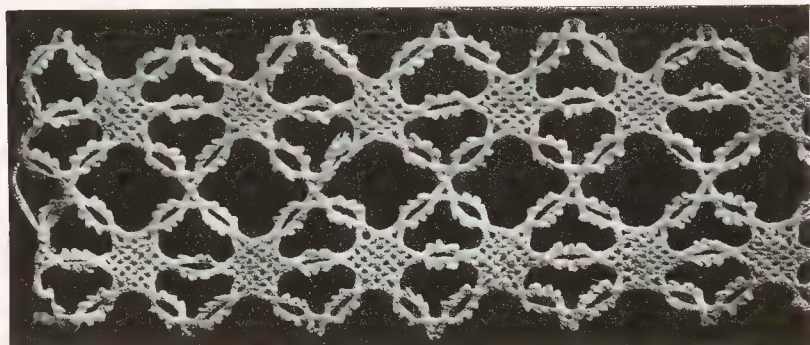


No. 20 — Insertions and braids from « Le Pompe »,
Venice, 1557.

there was but one source from which these trimmings could spring; we use the word « trimmings », because in these earliest times lace was more of a braid to lay upon the surface of materials than insertion to be placed between two strips. The front page of the book *Pomps* clearly states that its designs are for little braids or ribbons of gold, silk or thread: and the precious book with its model drawings

showing insertions frequently devoid of that solid selvedge necessary for sewing insertions used in the proper manner, demonstrates the gradual evolution of bobbin-made braids and trimmings of gold and silk into the true lace made with thread.

In the book of *Pomps* the designs are all for bobbin-work without any instructions whatever for working them. No mention even is made, as in the Zurich book, of the number of bobbins required, nor does the Italian author follow the example of the foreigner by making comments to elucidate the diagrams. The author of this admirable Venetian book is thoroughly master of the technical



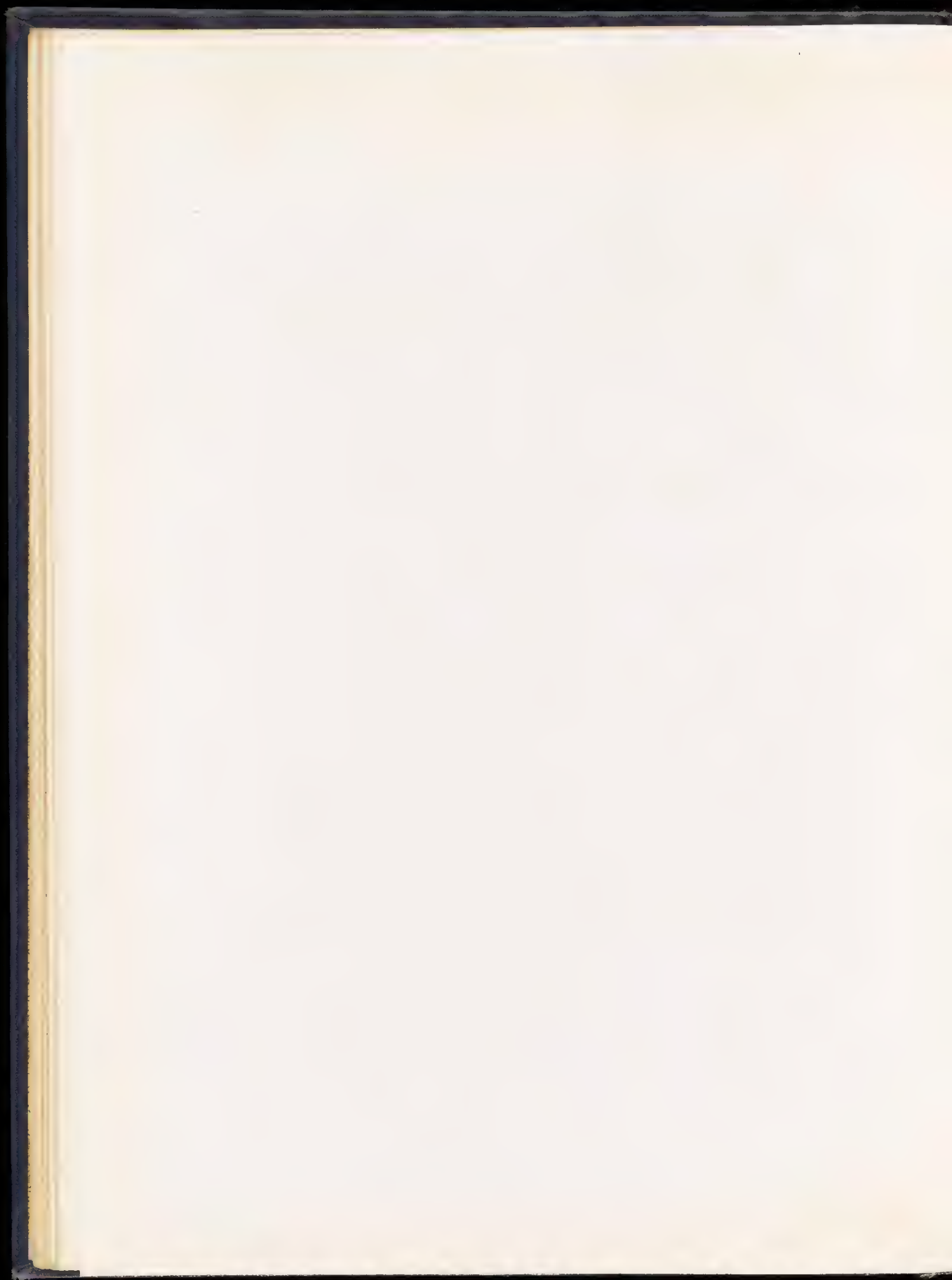
No. 21 — Thread insertions without selvedge in the style of gold- and colour braids. The Ida Schiff Collection, Florence.

part of the art of making pillow-lace, and his designs are intended for the use of those who are practical experts. As yet means are limited: the little double braid with a scrap of *toilé*, as a touch of stronger colour. But the most marvellous art is shown in the manipulation of the few bobbins as they are made to trace out various designs; elegant vases, knots and figures vary the scheme, lighten the braid with apertures, and are united by means of a crochet-hook to the work which has been finished already.

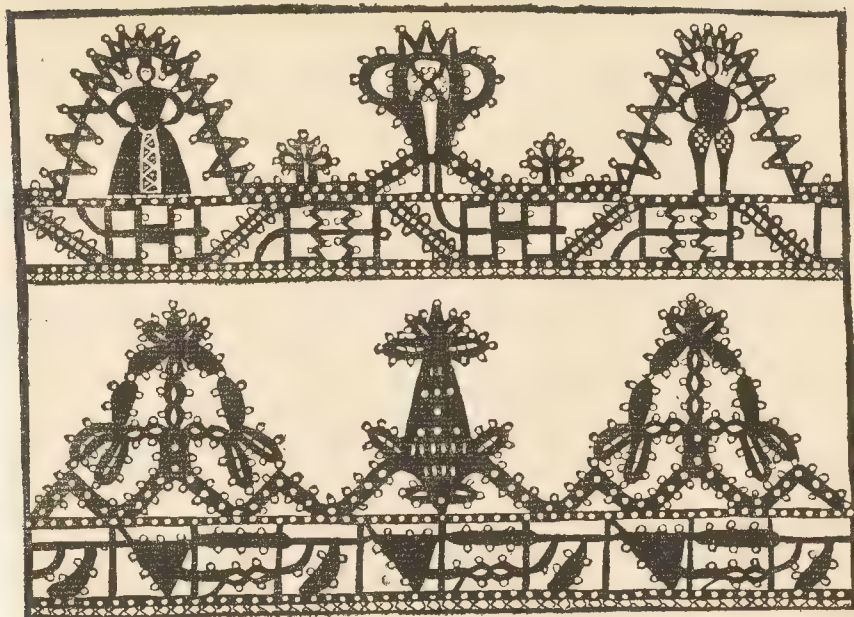
But the crochet-hook is rarely used in Venetian laces. Very numerous are the stitches for which pins must have been unavailable, since the common use of pins belongs to a later date, though not to quite so late a period as is generally supposed, since the trousseau of Bianca Maria Sforza, who married the Emperor Maximilian I



No. 22 — Hendrik van Balen. Portrait of
an Infant. Ambrosiana, Milan (1594).
Venetian lace.



in 1495 was provided with a certain number of « needles with apple-heads », and other ordinary needles. But Bianca Sforza certainly did not use her pins for making bobbin-lace, nor in those days can the populace have been familiar with them, or able to procure them in the large quantities needed for their work.

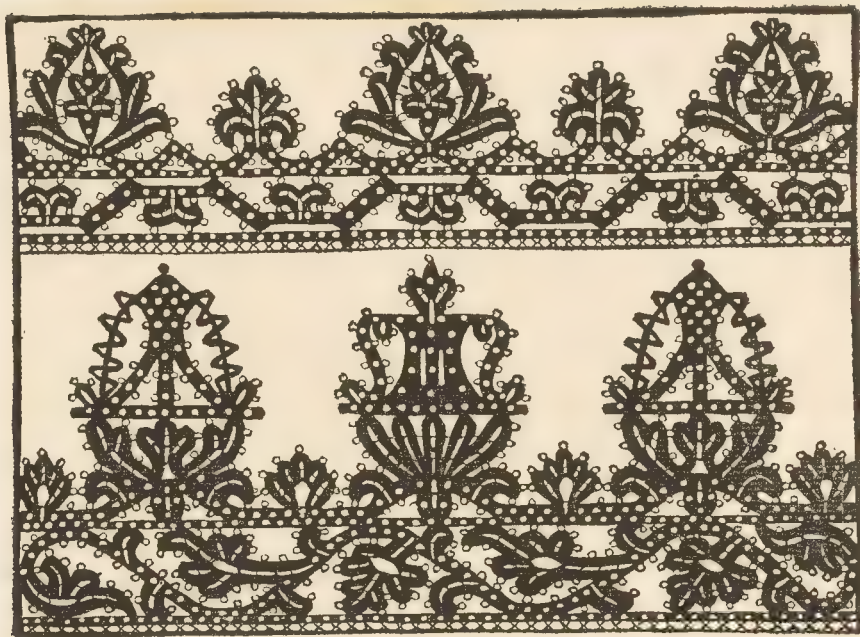


No. 23 — Points with figures from « Le Pompe », Venice, 1557.

In 1650, while eulogizing his native-made lace, a Flemish writer mentions pins: « The young girl sits at her work and moves her fingers incessantly, twirling the dancing bobbins with incredible speed. Every moment she sticks innumerable pins to form capricious designs, pricking them in and out, and earning at this child's play as much money as a man can make by the sweat of his brow. »

But what can have been used for this purpose before the invention of pins? fish-bones? thorns? little nails? Some people imagine that the first lace-workers used fish-bones to fix the thread to the cushion, supporting their contention by the fact that pillow-lace-making belongs essentially to places with a sea-coast; Venice, Genoa, Ragusa.

The little we know of lace-making in the last-named place leads us to suppose it was chiefly needle-made, in the XVII century rivalling Venice in *punto in aria*. Ragusa laces are specially named and reprobated in sumptuary laws and in the famous Colbert edict against foreign-made lace; the fullest information which has



No. 24 — Edgings from « Le Pompe », Venice, 1557.

reached us on the subject is contained in a satirical poem the *Revolt of the Trimings* in which Venice-Point jealously reviles her sister-stitch of Ragusa.

Encore pour vous, point de Raguse.
Il est bon, crainte d' attentat,
D' en vouloir purger un Estat.

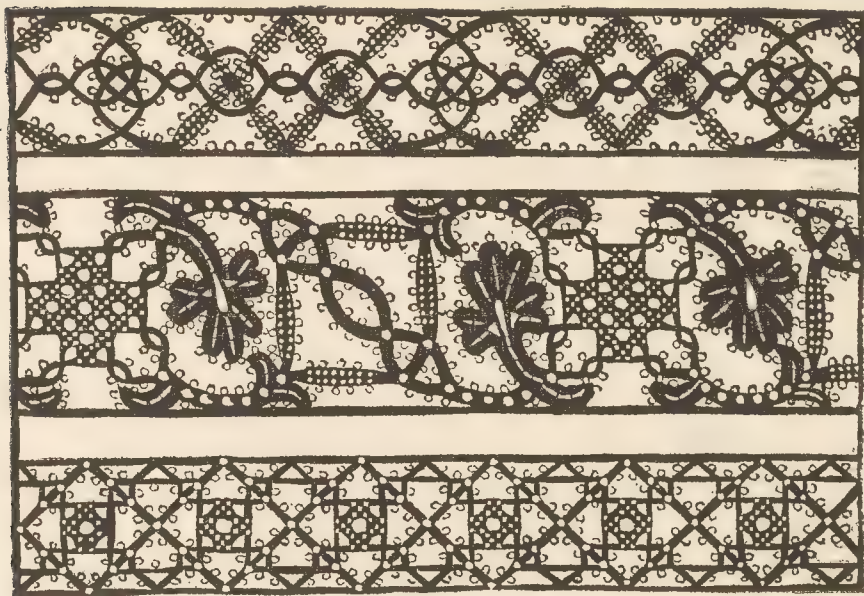
Les gens aussi fins que vous estes
Ne sont bons que, comme vous faites
Pour ruiner tous les Estats.



No. 25 — Francesco del Salviati. Portrait of a Man.
Naples Museum. Collar of bobbin-lace like designs
in « Le Pompe », Venice, 1557.



In Italy, bobbin-lace could never compete with that needle-lace whose fine texture was unattainable; moreover, if Ragusa was to become famous for a work which closely resembled the best Venetian *punto in aria*, it is by no means absolutely necessary to affirm that she must have used fish-bones on her cushions. Milan and the lofty-topped Abruzzi where our lace-work flourished – if not so gloriously as



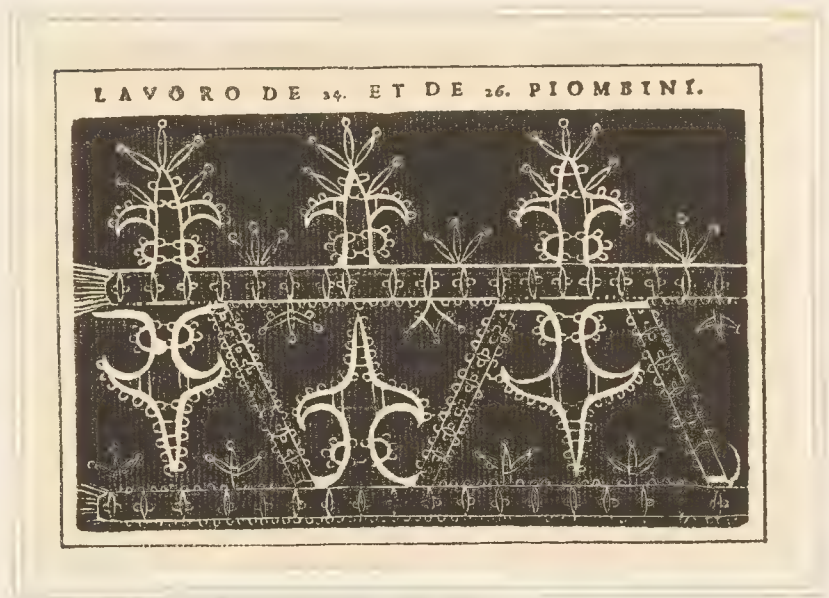
No. 26 -- Insertions from « Il Monte », Venice, 1560.

at Genoa, at all events more conspicuously than in Venice – are both many miles from the sea.

Most probably nails were used before the advent of pins. An expert lace-worker anxious to copy some old sample of the type of the Parasole models, would instinctively take small nails to obtain the effect of the large apertures so frequently met with in antique designs. Nails of every sort of size and make were to be found as ornaments on the furniture, chests, and coffers of the XVI

century, therefore we know they must have been within easy reach of the working class; why should they not have served the lace-makers in default of any better instrument?

The history of bobbin-lace has a solid basis in the book of *Pomps*, where we trace its career from the first start when like its fore-runners the woven laces of gold, silver and coloured silk it took the shape of galoons and braids; in the



No. 27 — Points from the « *Gemma Pretiosa* » of Isabetta Catanea Parasole, Venice, 1597.

same style we follow it on its way through the one page of illustration given it in the *Monte*, another Venetian book of 1560, until we meet it afresh in ten pages with 74 designs in the *Teatro* of Isabetta Parasole, and in the three pages of her *Gemma Pretiosa* of 1597, when we are aware of a complete transformation. Very similar to the designs of Parasole are those of *Matbias Mignerac, the Englishman*, published in Paris in 1605; this work is remarkable as being the first in which direct mention is made of trimmings made with bobbins.

Henceforth the type of Venetian pillow-lace is fixed; a trifling span of ten years was sufficient for this gentle art to find and settle upon a form suitable to



No. 28 — Joest Sustermans. Portrait of a
Child. National Gallery, Rome. (Photo-
graph Anderson).

*Ruff with bobbin-made edging like designs
shown in « Le Pompe », Venice, 1557.*









No. 29 — Dutch School. Portrait of a Gentleman.
Private property.

Ruff with edging similar to designs shown in « Le
Pompe », Venice, 1557.



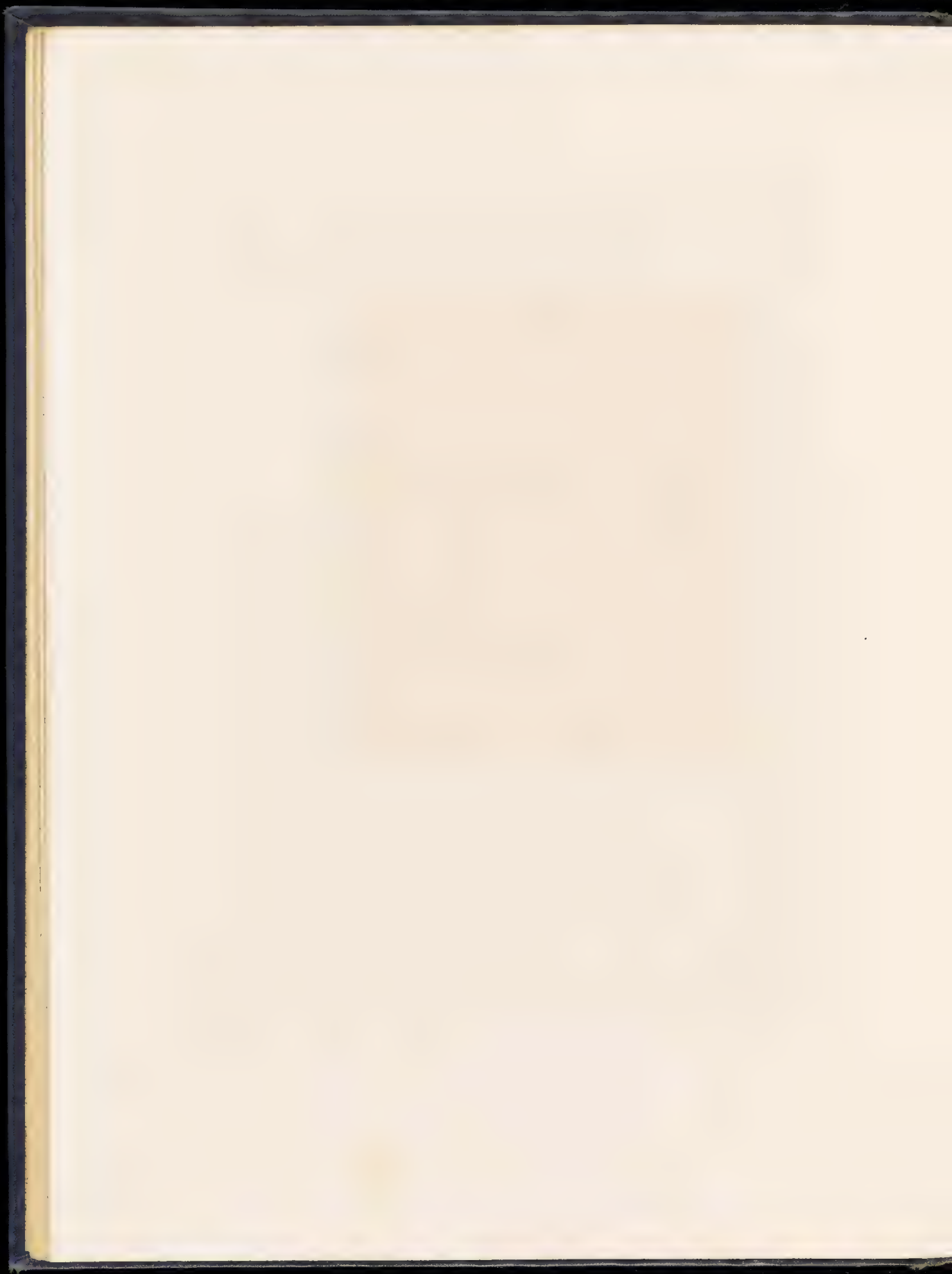


No. 30 — Florentine School, Portrait of
Emilia Spinelli, Uffizi Gallery, Florence.
(Photograph Alinari).

*Ruff with edging similar to those shown in
the « Gemma Pretiosa », Venice, 1597.*

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its own peculiar needs, and divorce itself completely from those trimmings and braids to which it owes its existence.

The light and nimble bobbin is well adapted to form the slender points and



No. 31 — Design from *La pratique de l'aiguille industrielle*,
of Mathias Mignerac, Paris, 1605.

long, sharp vandykes which vaguely suggest Venetian Gothic architecture. If the light, short points of the *Pomps* were generally chosen for collars and ruffs, the more elegant models of *Parasole*, with their long, boldly-accentuated points, large and solid at the base, and tapering gradually into a sharp extremity, must have had a large and enthusiastic following, if we judge by the many fragments met with both in Italy and in other countries.

The height of the glory reached by this particular lace is enshrined in the regal magnificence of two articles of foreign manufacture.

In the Museum of Decorative Art at Brussels is preserved that counterpane



No. 32 — Lace from *La pratique de l'aiguille industrielle*,
of Mathias Mignerac, Paris, 1605.

presented to Isabella and Albert of Brabant on the occasion of their taking the oath to the Low Countries, November 30, 1599.

By dint of untiring perseverance in research, the famous authority on lace, Professor Van Overloop, has been successful in finding out not merely the date and occasion for which this famous piece was manufactured, but has traced the

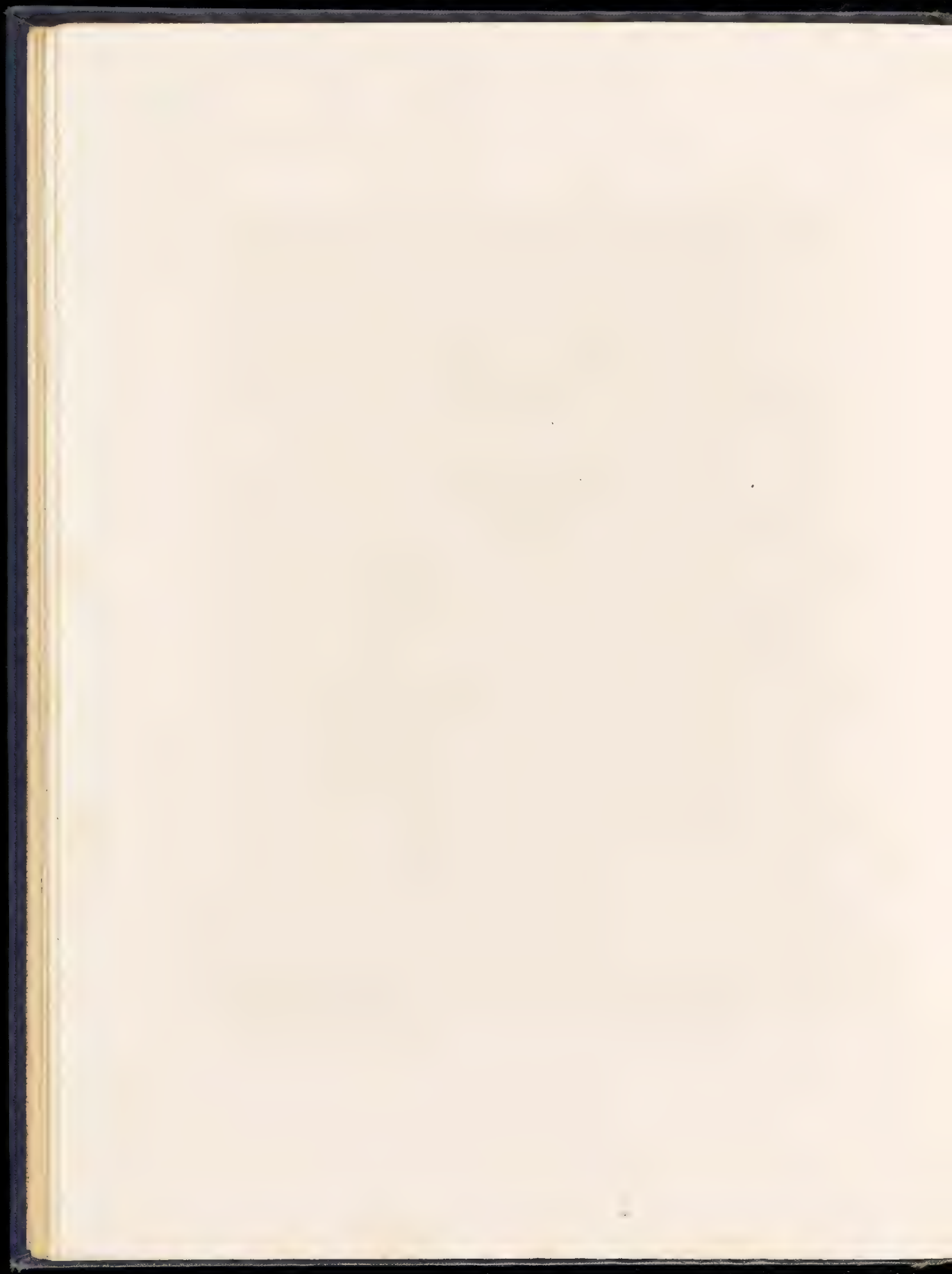


No. 33 — Juan Pantoja de la Cruz (1551-1610).
Portrait of a Child. Vienna Gallery. (Photograph Anderson).
*Lace similar to the designs of Isabetta Catanea
Parasole.*



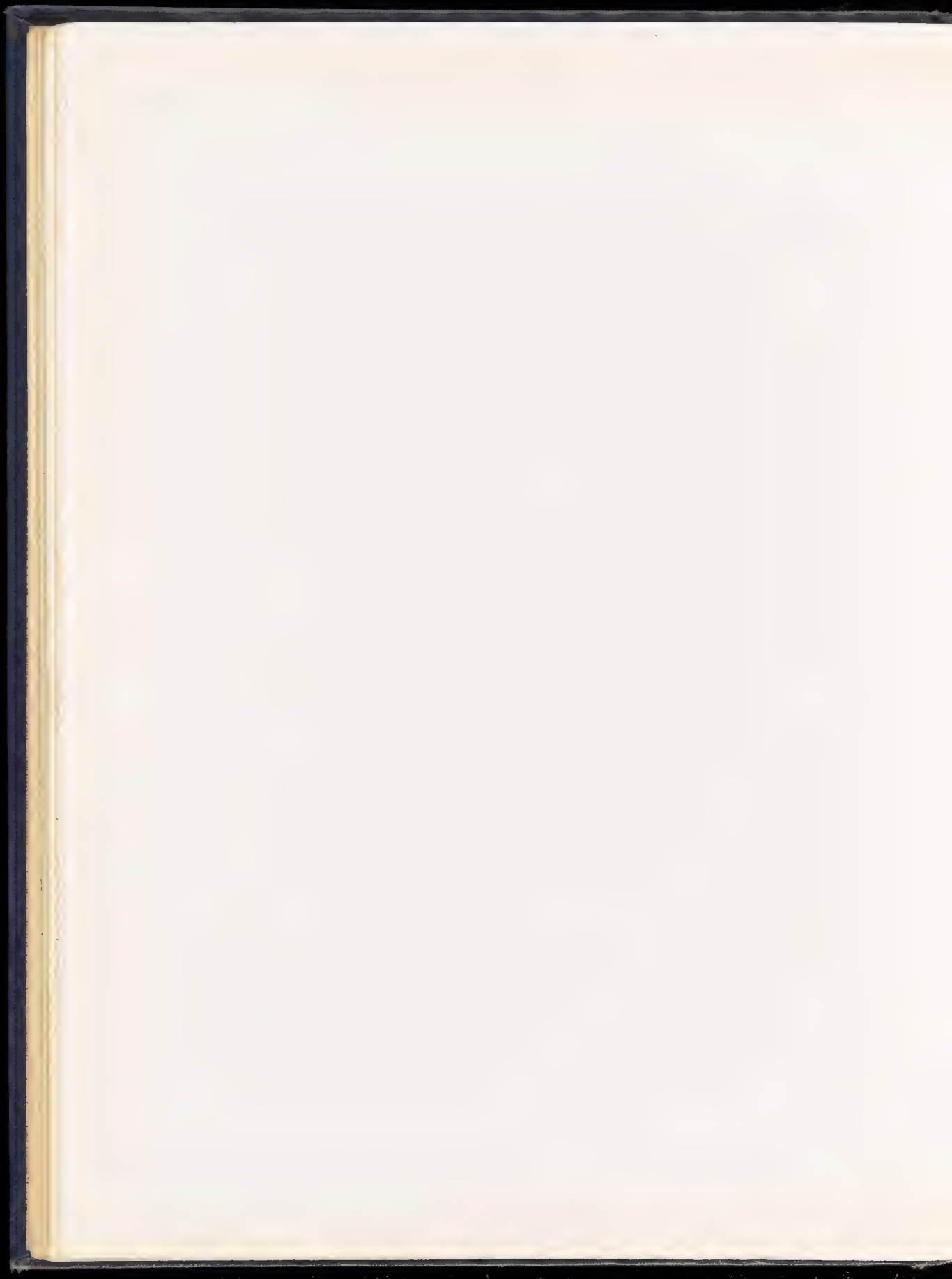
Very faint, illegible text or markings at the bottom of the page, possibly bleed-through from the reverse side.





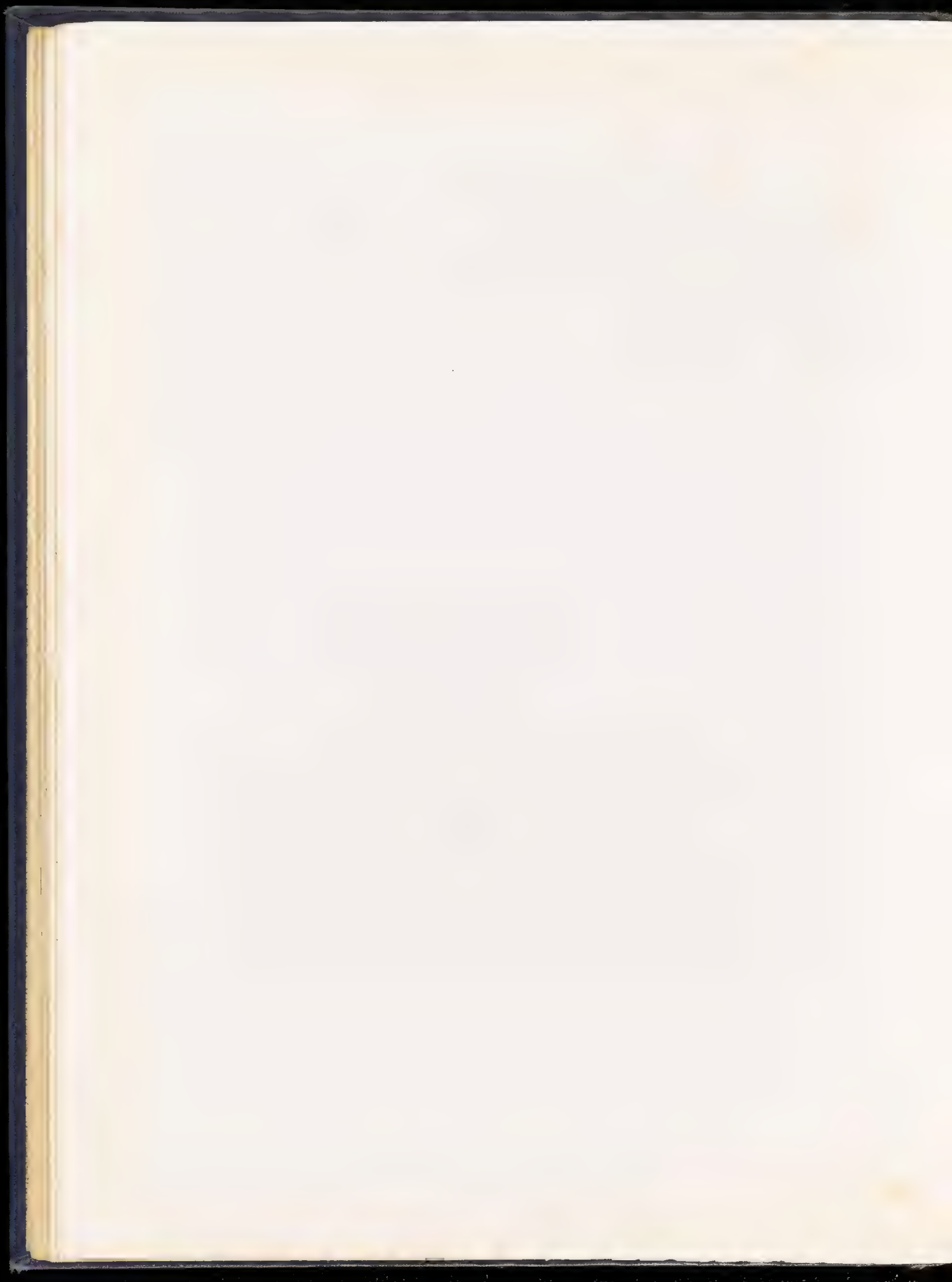


No. 34 — Guercino. His portrait by Himself. Uffizi Gallery, Florence. Collar with bobbin-lace similar to designs of Mignerac.





No. 35 — Flemish work of 1599. Large coverlet of bobbin-lace, illustrating an historic pageant. Museum of Decorative Art, Brussels.



meanings of the numberless figures composing the historical pageant which surrounds it as a border.

Thus we see that by the end of the XVI century Flanders had acquired matchless expression in that art which was destined to reach its culminating point of perfection within her territory.

Yet the patient and painstaking Flemish workers had not learned everything in their art, for they had not attained that extreme lightness and delicacy which was to become their proudest boast; nor is there yet much variety in their open work. In fact we soon recognise that all the resources of their art have not



No. 36 — Ancient fragment resembling the ornamental motives of the foregoing. From the Ida Schiff Collection, Florence.

been employed even in a work of such vast dimensions; on the other hand we are struck by a most noticeable trait of Flemish character, which influences all their handicraft, including lace-work; we mean a precise realism, an uncompromising sincerity which this nation feels to be a kind of conscientious necessity, though we ourselves do not recognise it as essential to Art. In the laces of our country — and not in its laces alone — we look first for harmony and true proportion; in bobbin-work especially the technique itself inspires us to clarify, to simplify, above all, to lay hold on a clear line of decoration. In the Brussels coverlet the figures are surcharged with details of posture, dress and drapery. No care has been taken to keep within the somewhat narrow limits of an art not fully developed, and the result is not far from being ridiculous and grotesque. The scenes which are here represented in lace-work defy all but the most patient scrutiny;

Van Overloop himself remarks that the designs are suitable for some very different medium of expression; for laciis, perhaps, or for buratto. Indeed some similar models are to be found in the second part of the *Singuliers et nouveaux pourtraicts* of Vinciolo, intended to be copied in laciis.

But if the human figures are Flemish, the decorative motive which alternates with the figured squares is pure Venetian and precisely of the type dear to

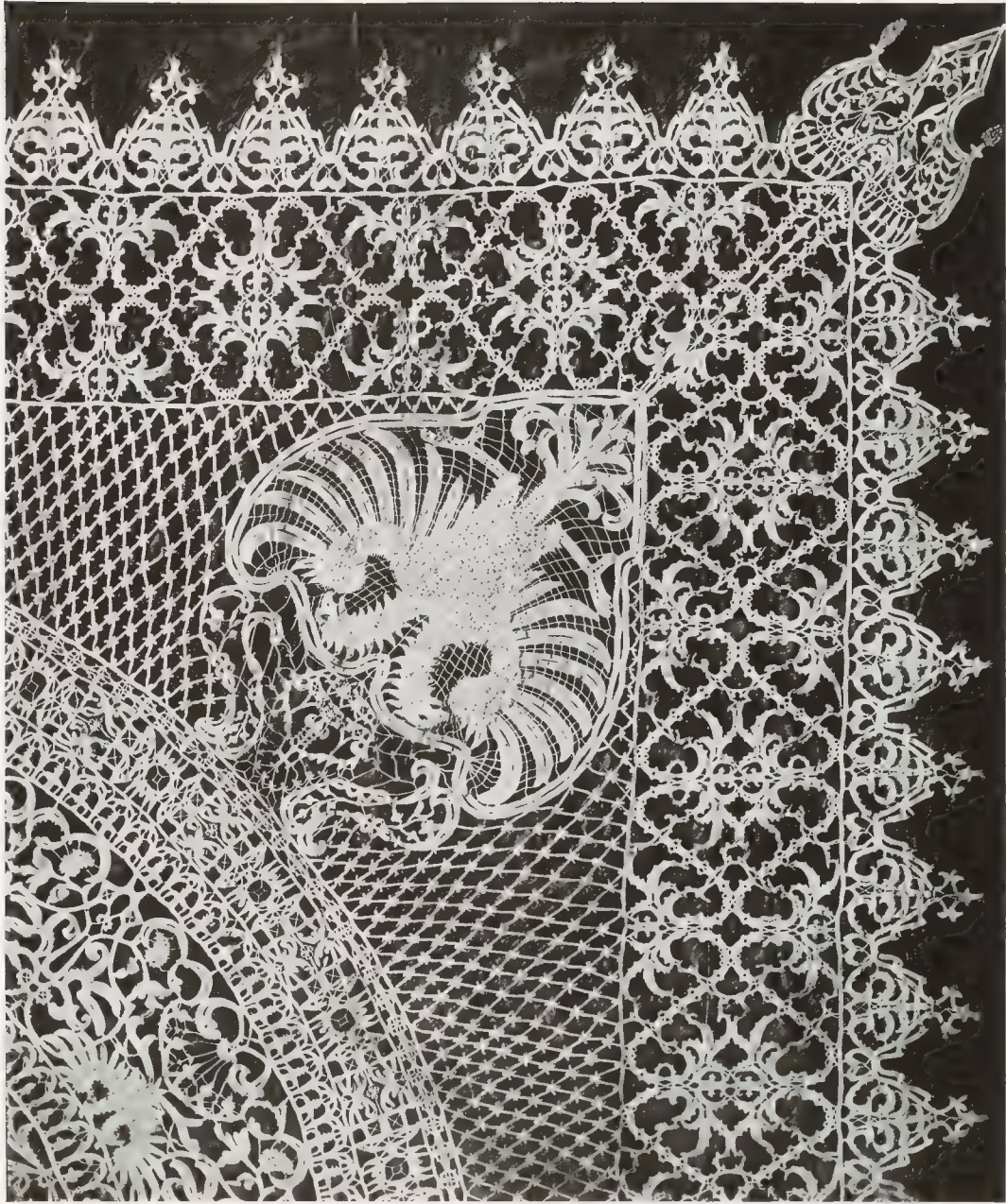


No. 37 — Coverlet of bobbin-lace in the Victoria and Albert Museum, London.

Parasole. The points are placed alternately in two opposite directions and their extremities touch the two selvages. In the comprehensive collection of Ida Schiff of Florence one fragment is included (see No. 36) exactly like this portion of the Brussels coverlet; the Italian insertion inspired the Flemish artist in forming a rectangular compartment dividing one figure from another; his adaptation is violent rather than ingenious.

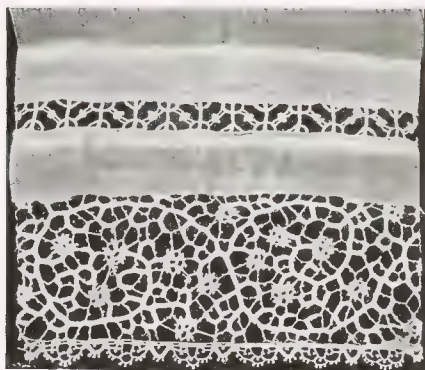
Still we should be grateful for such indisputable evidence of the extent of the influence of Venice upon the Flanders lace of the XVI century.

The Victoria and Albert Museum in London owns another glorious example of this description of lace, which we are able to reproduce. The large border run-



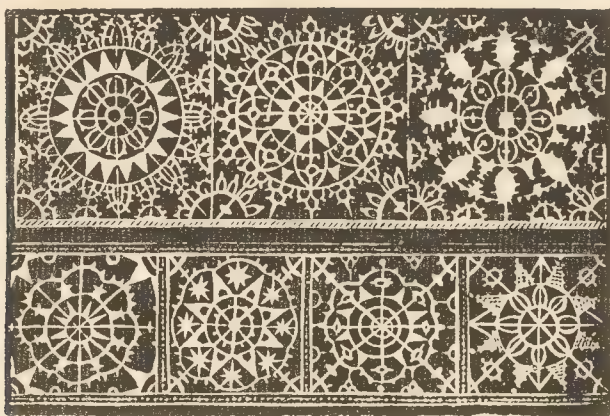
No. 38 Detail of the foregoing.





No. 39 — Bobbin-made lace imitating needle-made lace.
Romanelli Marone, Genoa.

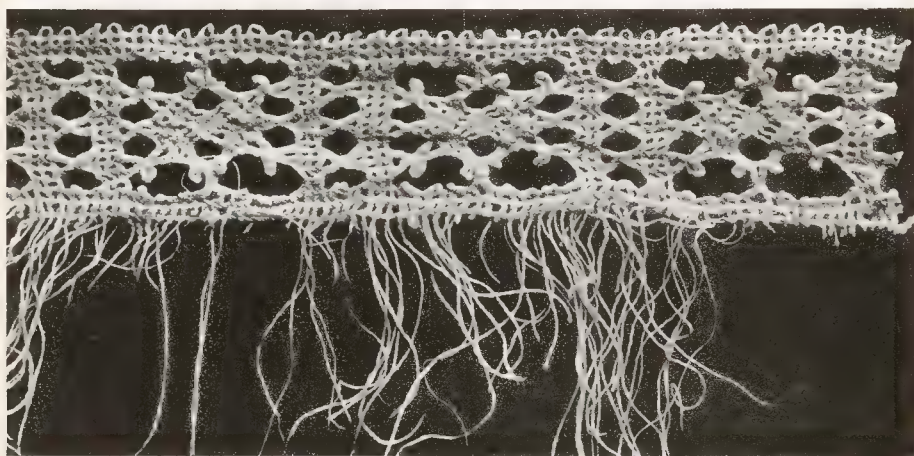
ning round the coverlet is as distinctively Venetian as are the points, while we feel that some exotic influence has been brought to bear on such details as the



D

No. 40 — Design for *reticello* to be made with bobbins.
From the « Corona » of Cesare Vecellio, Venice, 1591.

great eagle and the corner-points, as well as on the whole general composition. Some people conceive this influence to have come from Flanders, others see something of Spain in its nature; most undoubtedly some sort of foreign sentiment has been responsible for the principal features of design and composition — perhaps the nuns and lace-makers of Venice allowed themselves to be influenced by some Spanish artist whilst they were employed on their coverlet? We know nothing certain on the matter, nor is it likely to be elucidated until it obtains its deserts in the



No. 41 — Bobbin-made fringe, imitating *sfilatura*. The Ida Schiff Collection, Florence.

shape of inquiry and attention from some such world-wide authority as Professor Van Overloop.

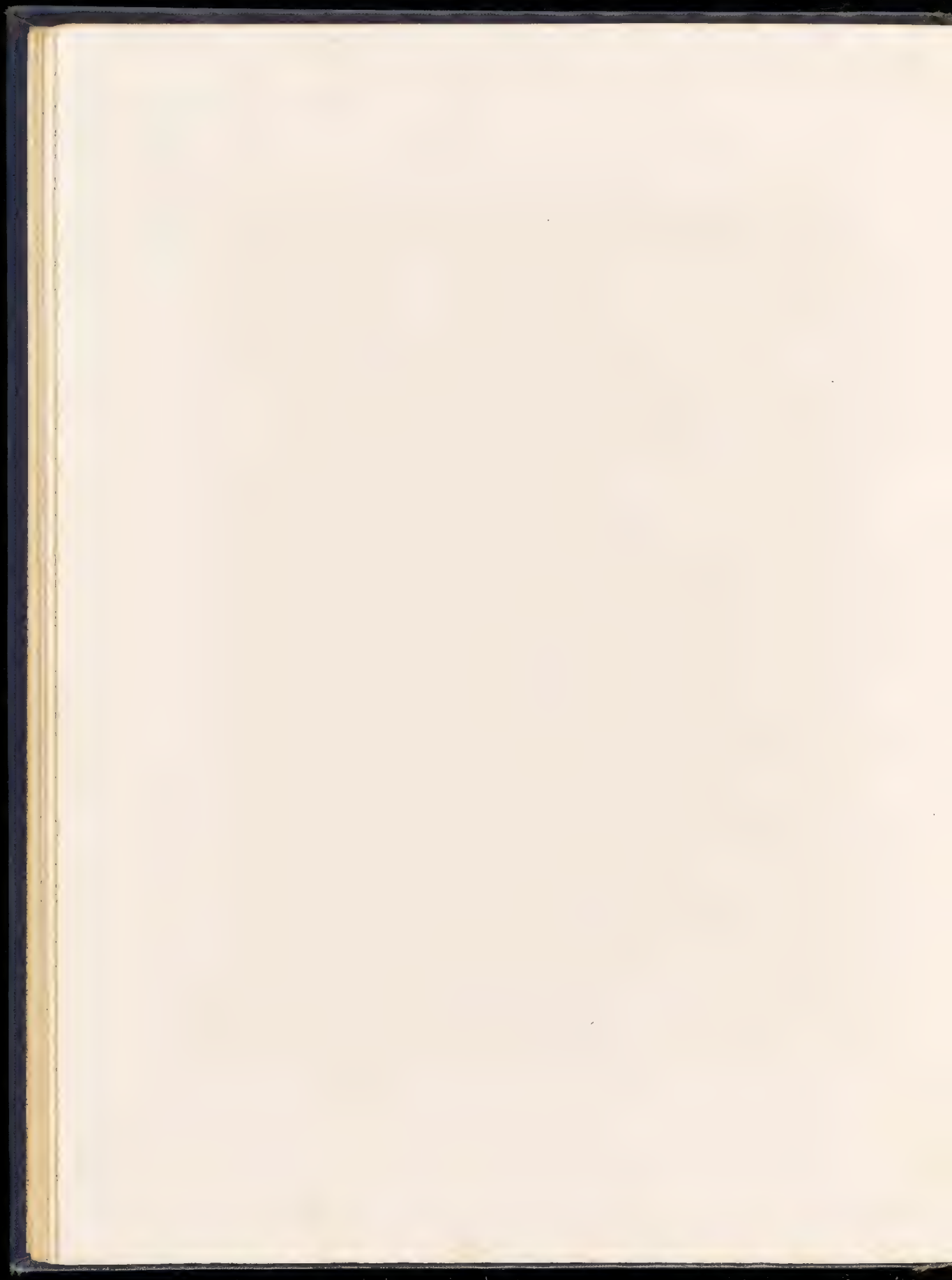
In Venice herself, strictly speaking, needle-lace triumphs over all other kinds. The bobbin-laces must have made courageous efforts to keep up with their sister's advance, for in Vecellio's *Corona* of 1591, after the enumeration of the samples prepared for noble and virtuous ladies, we read the author's remark that many of these may be carried out in bobbin-work. Now and then we come across some specimens of Venetian bobbin-work, in which we recognise attempts to imitate needle-lace; still, we believe that these were exceptional at the end of the XVI and the beginning of the XVII centuries. Later on there is no doubt that expert



No. 42 — Scipione Pulzone, Portrait of
Cesare Cavalcabò. National Gallery,
Rome. (Photograph Anderson).
Bobbín-made edging round the ruff.

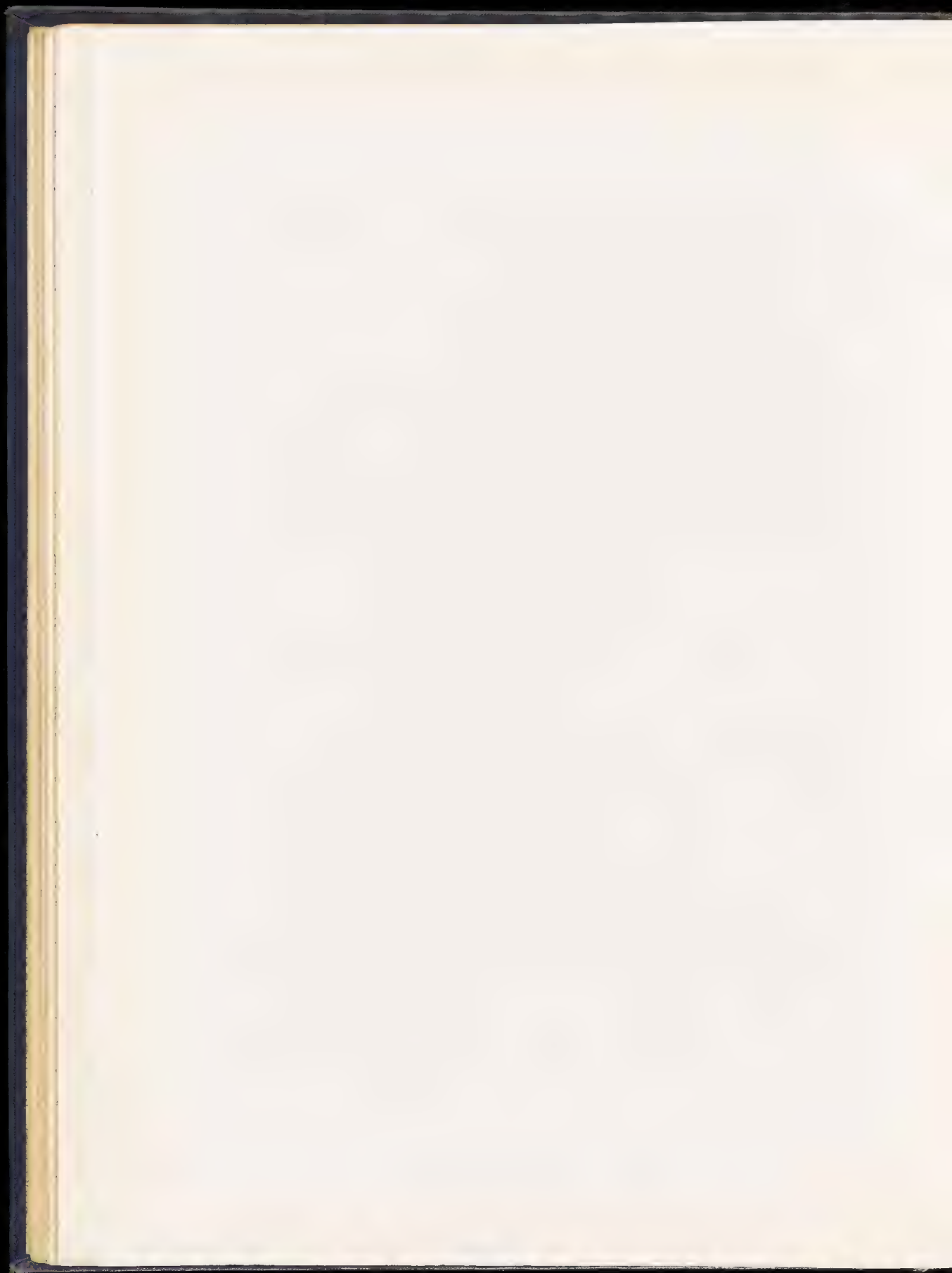








No. 43 — Sassetta. Madonna and Child. Vatican Gallery, Rome. (Photograph Alinari). Edging and insertion of Venetian lace, similar to that shown in No. 104.





No. 44 — Salviati. Portrait of a Youth.
Poldi-Pezzoli Gallery, Milan. (Photo-
graph Anderson).

*Collar similar to designs in « Le Pompe »,
Venice, 1557.*

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bobbin-workers copied *Venetian Point* properly so-called with a strong, narrow tape (without a pierced edge), resembling needle-lace in every particular.

Nowadays exceptionally gifted bobbin-lace-workers boast of being able to copy



No. 45 — School of Bologna. Portrait of Pietro Hercolani, 1600.
Forlì Gallery (Photograph Cane). Lace on collar similar to
designs of Isabetta Catanea Parasole.

some designs intended for needle-lace; but each method has its limits, to which good taste the foe of all perversions advises them to adhere. When thread is led by the needle, it goes here and there in perfect freedom, the sharp, smooth steel being able to take it backwards to pierce through stitches already made, or to leap forwards suddenly; but in bobbin-work the thread has lead on its feet, forcing it to take

but one step forward at a time even in the rapid whirling of the bobbins which plait the threads or weave the « clothing », closely followed by the pins which turn and guide the thread along the design, or finish it off firmly.

These distinctions were recognised in Venice, and the prerogatives of bobbin-work so jealously guarded that no « expedient » was ever resorted to save, occasionally, the crochet-hook, which allows the bobbins to go over work they have done already ; but very rarely was this instrument used.

All these technical prejudices may have preserved the beauty and quality of Venetian bobbin-lace, but they hindered its evolution and progress.

When Colbert wished to introduce lace-making into France in the XVII century he chose teachers of needle-lace from Venice, but bobbin-work teachers from Flanders ; and in 1735 a rescript of Pope Clement XII, permits the introduction of the *white-thread lace* of Milan, Genoa, and Flanders, and foreign countries into the Papal dominions, provided they pay duty of 20% *ad valorem*. At that time bobbin-laces were described as « White-thread lace » because the thread was more noticeable in them than in the needle-variety, and also to differentiate them from those trimmings of gold and coloured silk which were still made by bobbin-work. In this connection we notice a significant silence concerning goods from Venice which, in the field of needle-laces, had been the butt of tax-gatherers and prohibitive laws.

Even in the XVIII century when Venice was described as having « a wig all of curls and a chemise all of lace » her own ladies caused their bobbin-laces to be imported from Flanders or Spain, as is shown by the account-books of the houses of Mocenigo, Contarini, etc. while from Genoa came the wide black-silk laces, which were sewn on to the collar of the hood, that essential feature of Venetian masquerade costume.

After all, it is but natural that the more humble workers of bobbin-lace neither dared nor cared to invade ground already occupied by expert workers of the marvellous needle-laces, nor to compete with these aristocrats of their craft.

But at Genoa the bobbin-lace flourished and triumphed!



No. 46 -- Bobbin-made insertion simulating *sfilatura*.

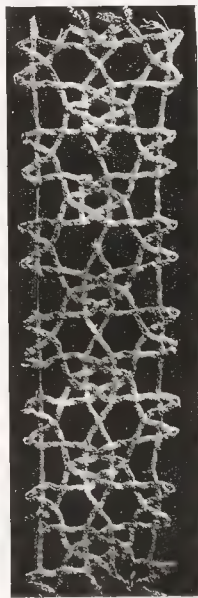
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PLATES

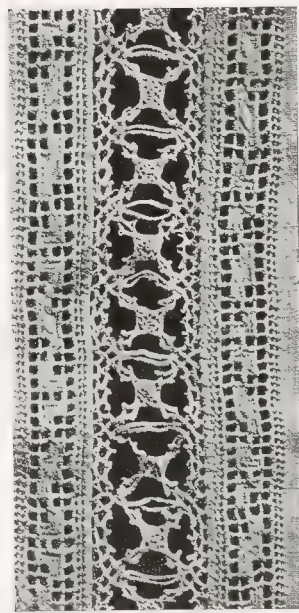




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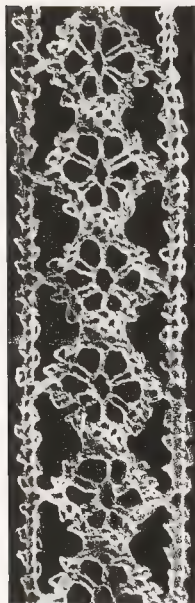
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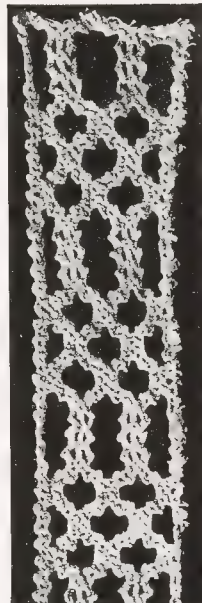
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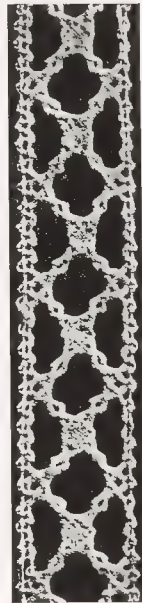
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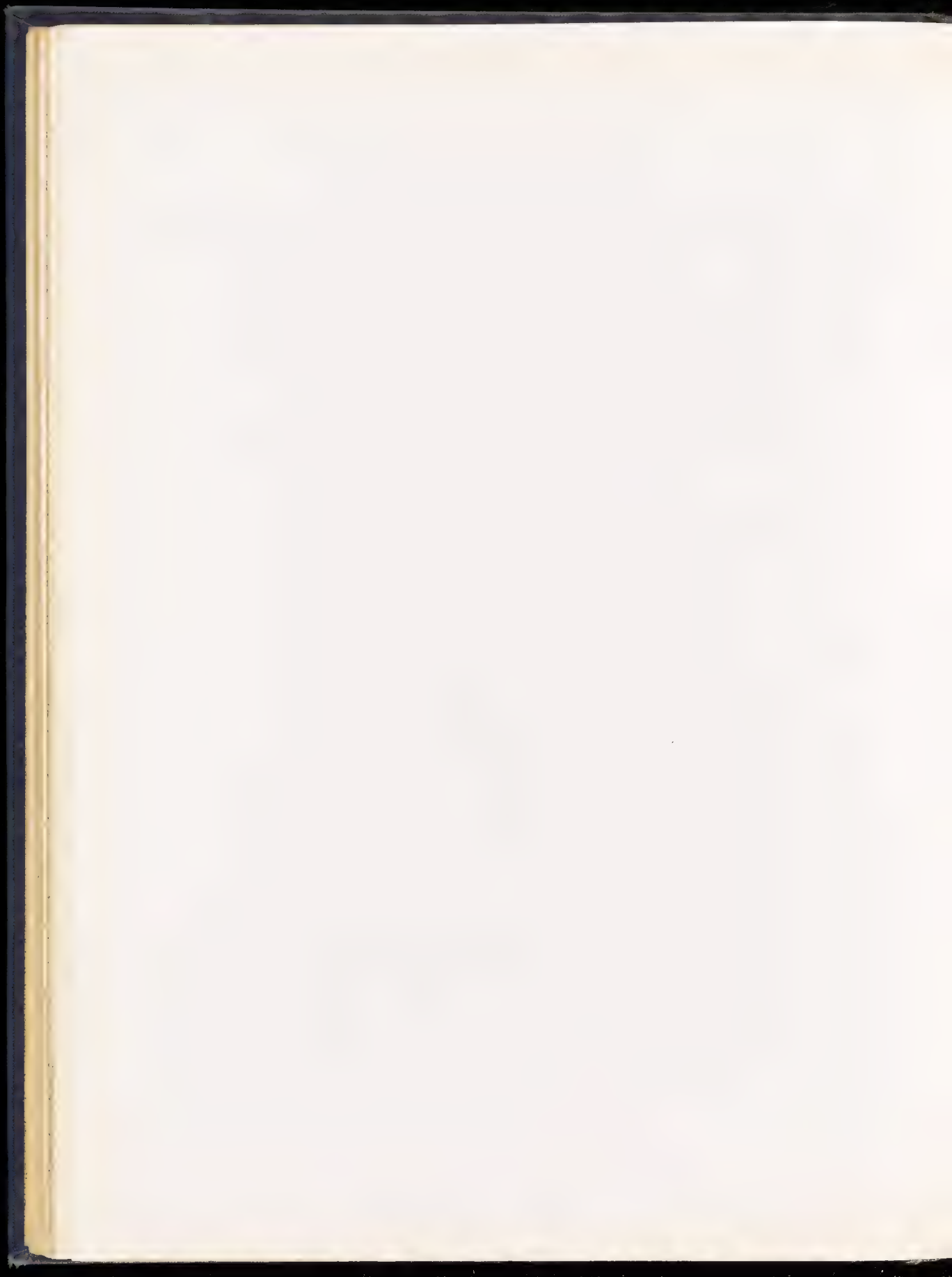


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Insertions similar to the patterns in « Le Pompe », Venice, 1557.

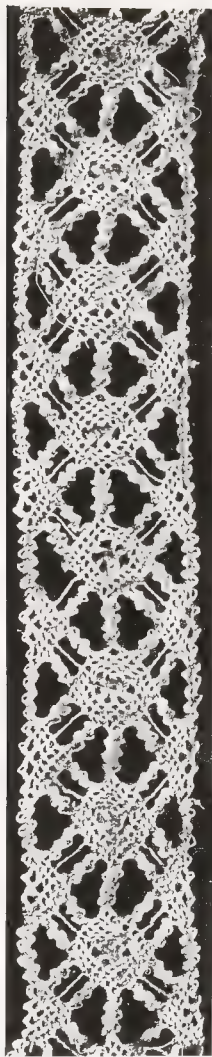
Nos. 47, 50, 51, 52, 53, 54 — Designs similar to those used in making woven trimmings in gold silver and coloured silk. Ida Schiff Collection, Florence.
No. 48 — Insertion without stripes, like those coloured trimmings which were sewn directly on to the material, instead of being inserted between strips of linen, as is done with lace-insertion. Ida Schiff Collection, Florence.

No. 49 — Original fragment in which is seen the manner in which workers in the olden times joined bobbin-made lace to embroidered linen. Property of author.

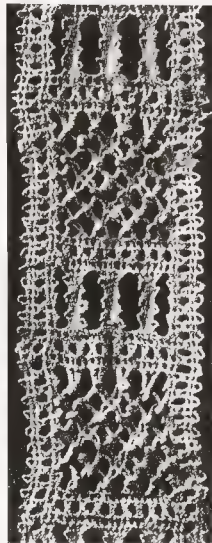




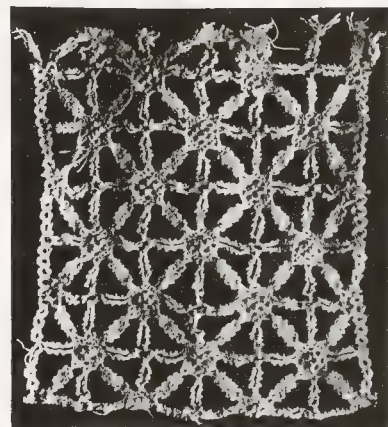
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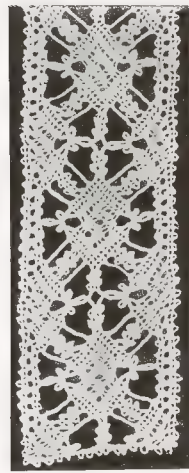
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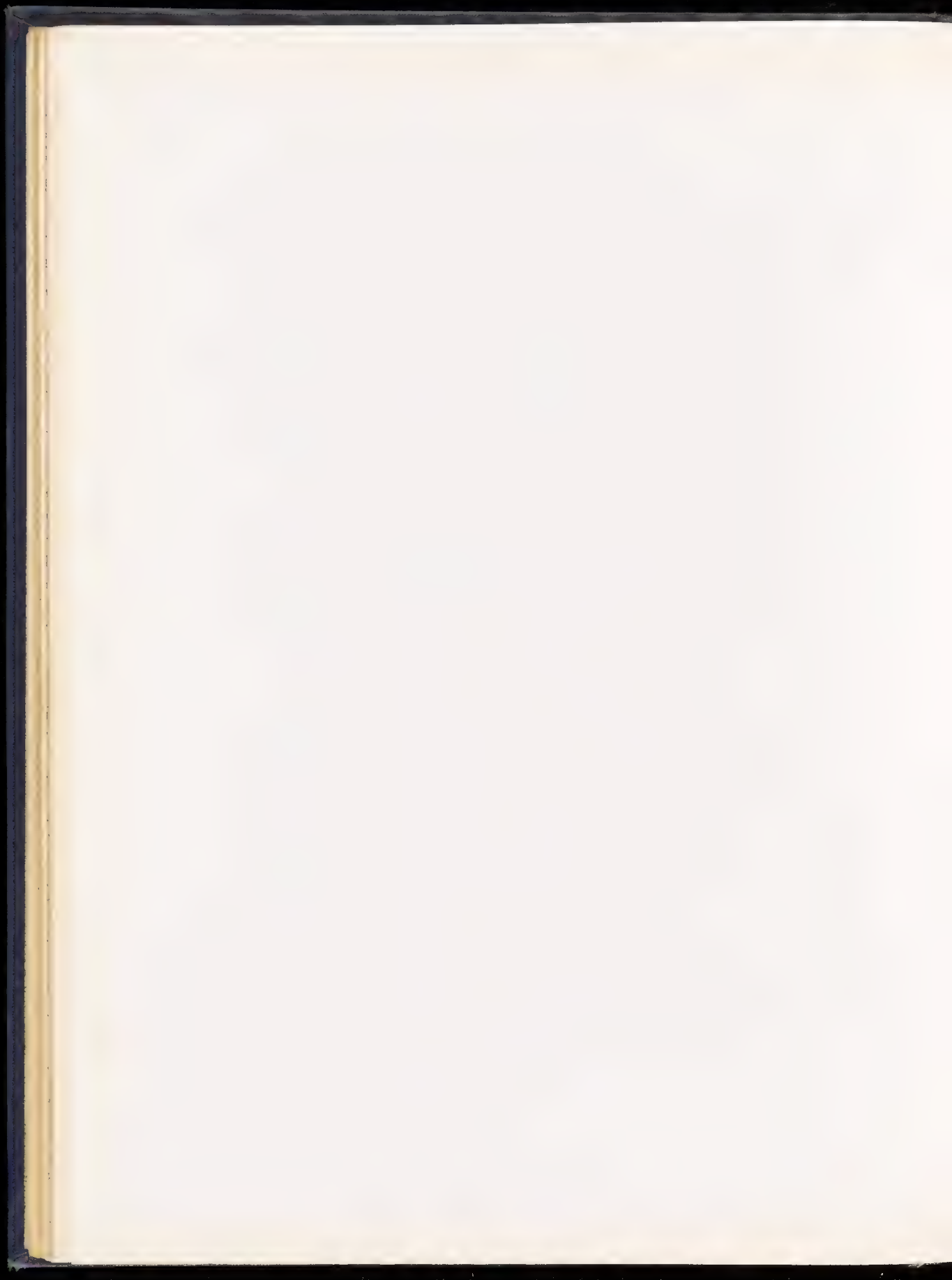


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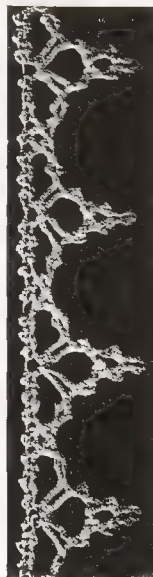
Nos. 56, 57, 58, 62 --- With little knots in relief in centre of boss or star.



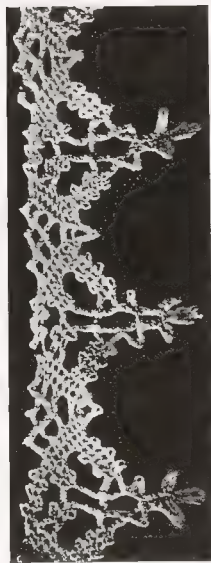
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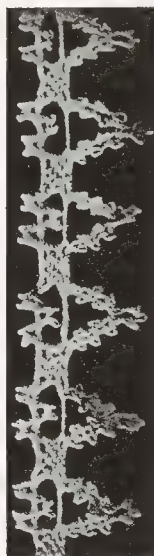
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Little edgings similar to those shown in "Le Pompee", Venice, 1557.

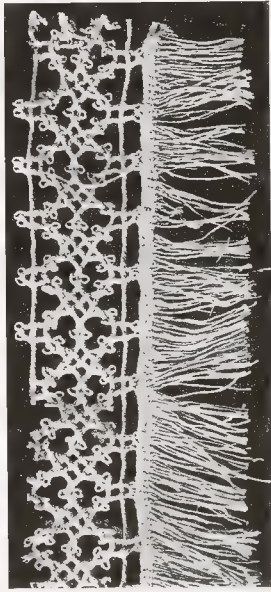
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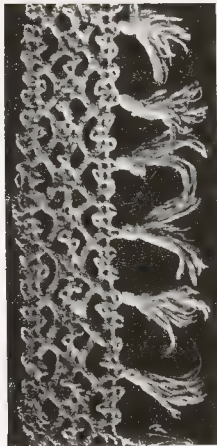
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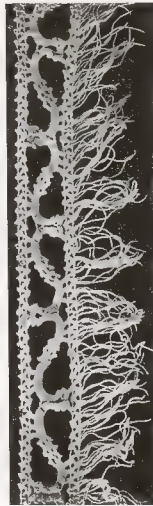
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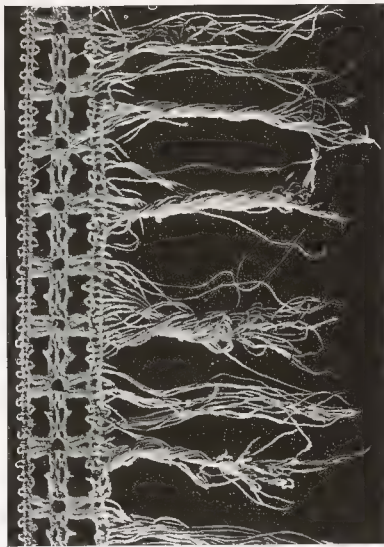
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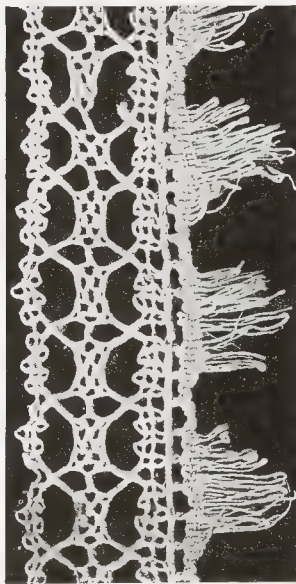
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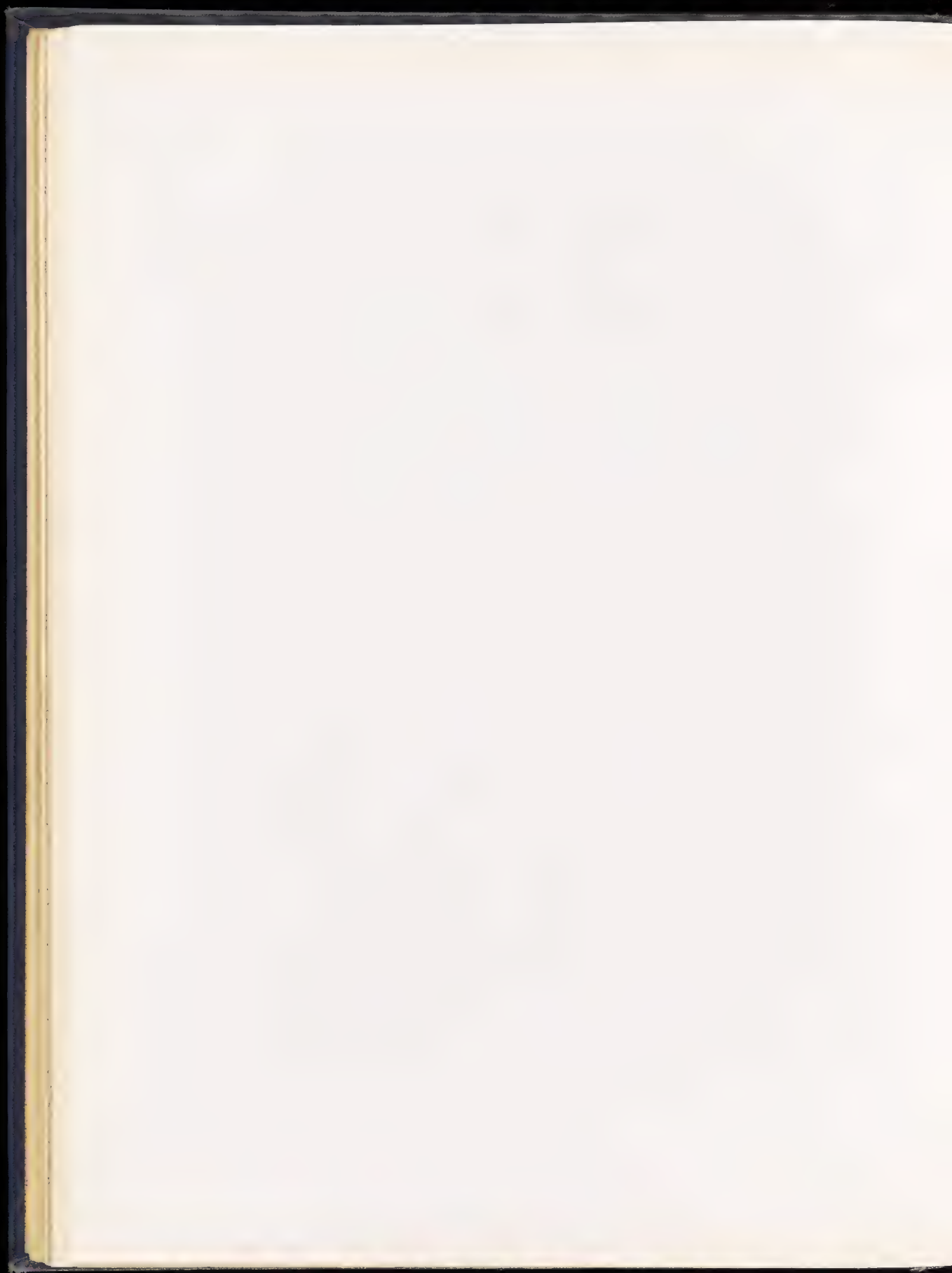


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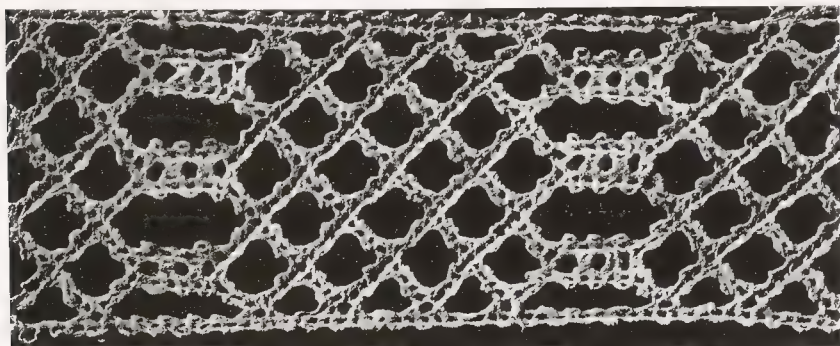
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Insertions and fringes. The insertions which serve to support the fringe follow the designs of those braids and trimmings of silk, gold, and silver which fulfil the same office in coloured stuffs.

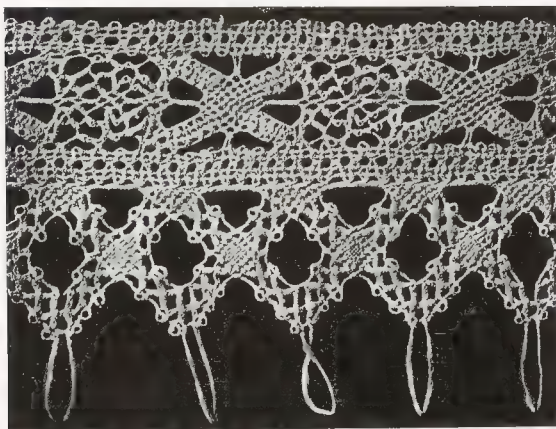


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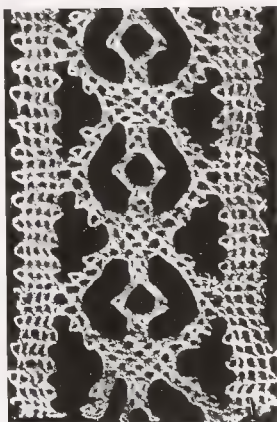
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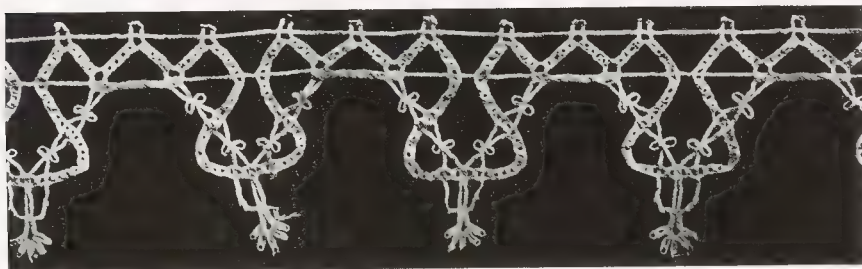
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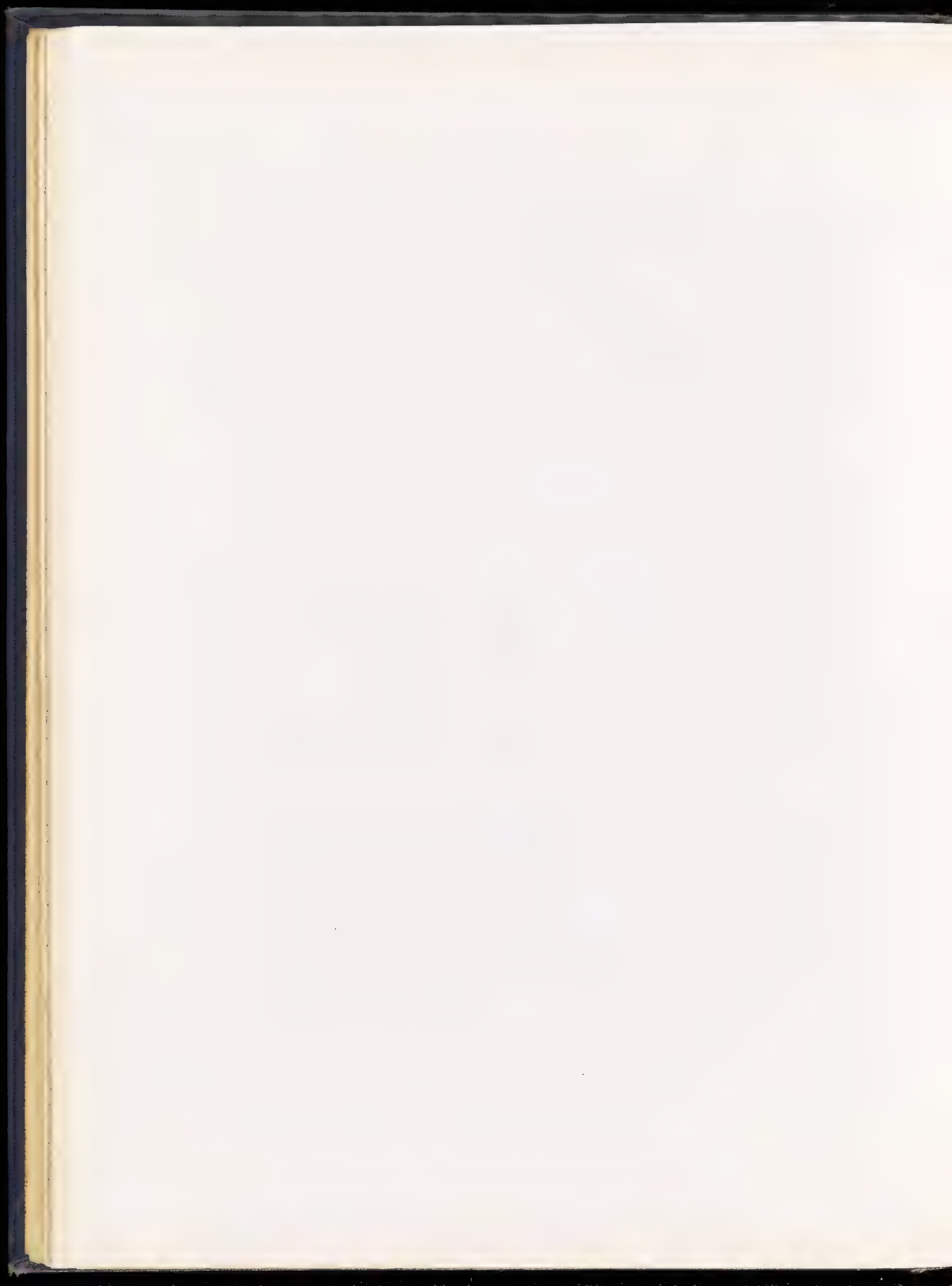
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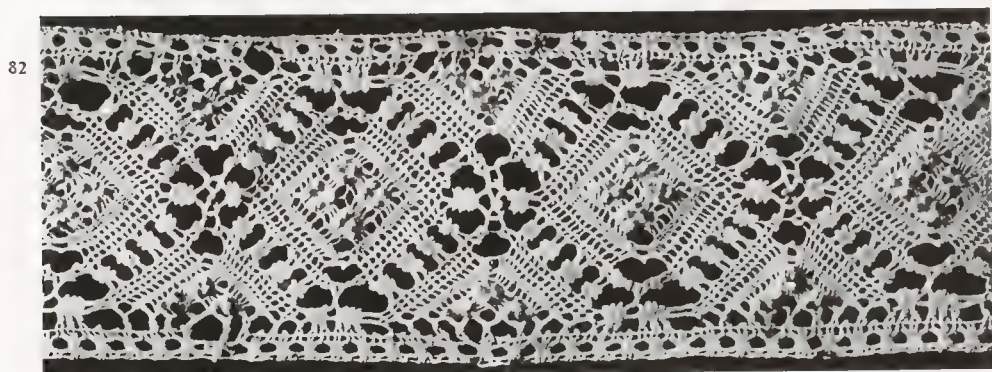
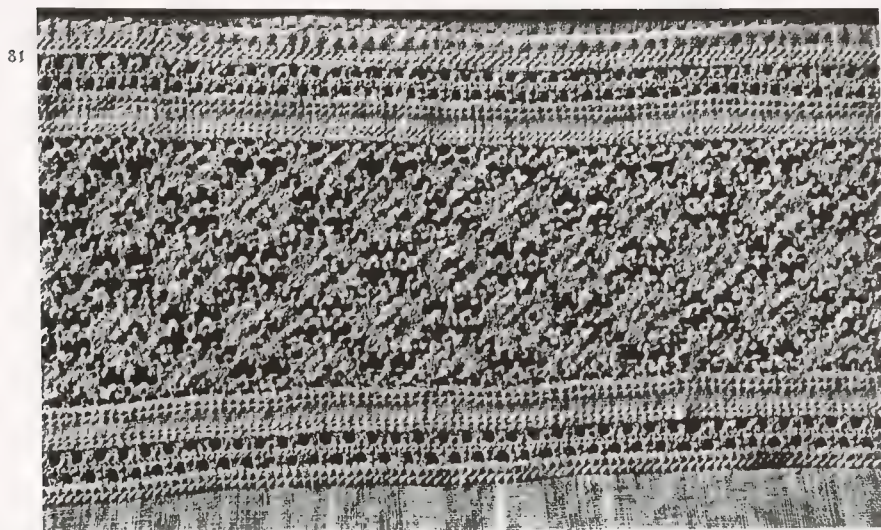
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Insertions, knotting, and edging similar to designs shown in « Le Pompe », Venice, 1557. From the Ida Schiff Collection, Florence.



VENICE — BEGINNING OF XVI CENTURY.

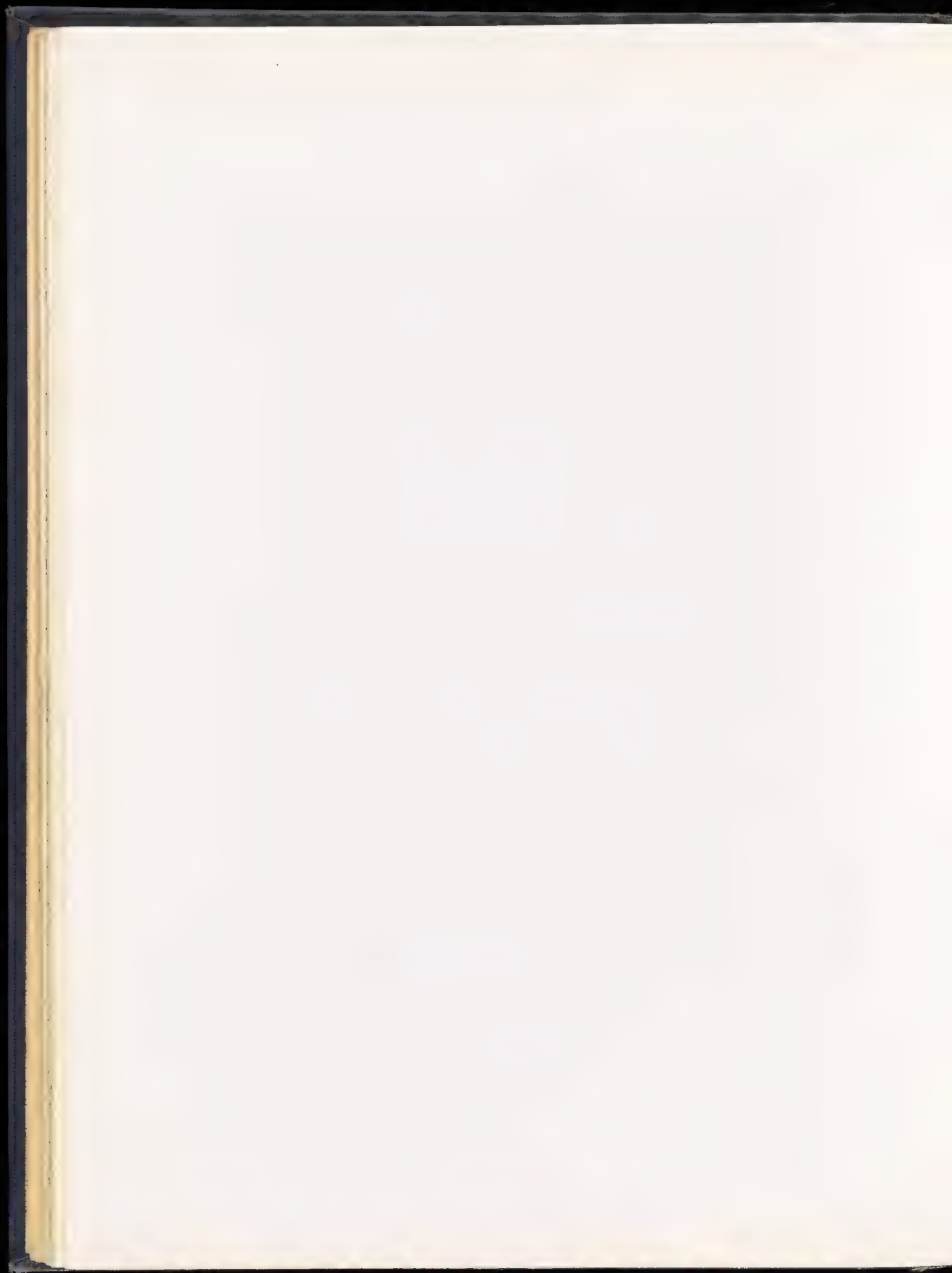


Insertion with knots in relief, similar to designs shown in « Le Pompe », Venice, 1557.

No. 81 — Rich insertion, which, inserted in linen along with two smaller insertions without selvages, produces the effect of a needle-made lace.

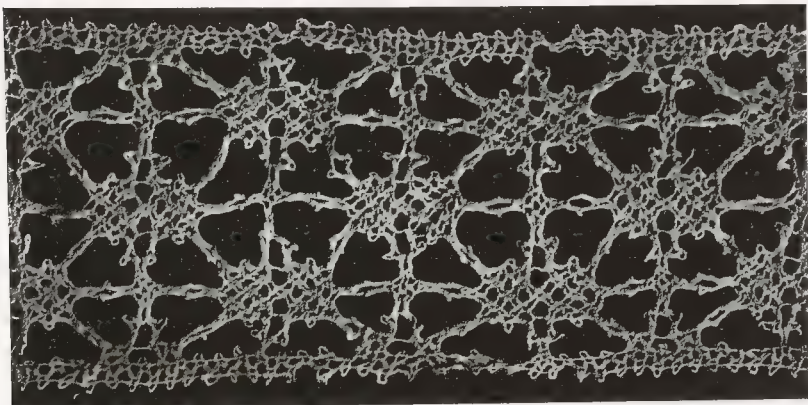
No. 82 — Insertion with knots in relief.

No. 83 — Another insertion following the same design as foregoing illustration, but worked in a different manner. The property of Signora Sangiorgi, Rome.

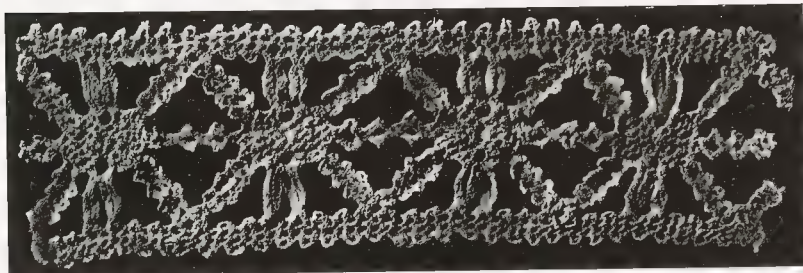


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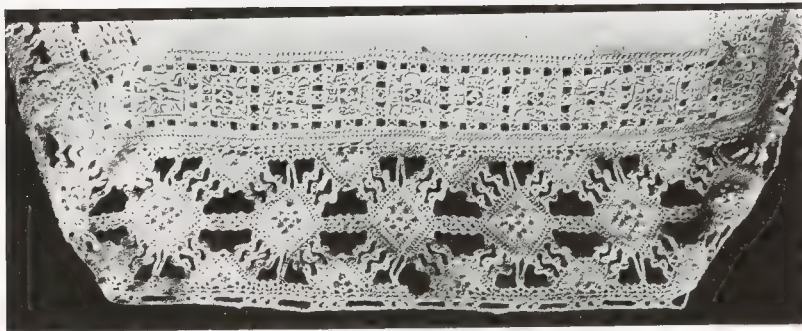
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85



86



Insertions similar to designs shown in « Le Pompe », Venice, 1557.

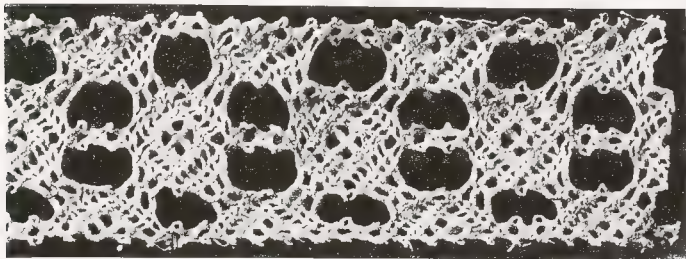
Nos. 84, 85 - From the Ida Schifi Collection, Florence.

No. 86 - Original pillow-slip with insertion similar to that shown in No. 85; but of more complicated workmanship and joined to white embroidery. The property of Jesurum, Venice.

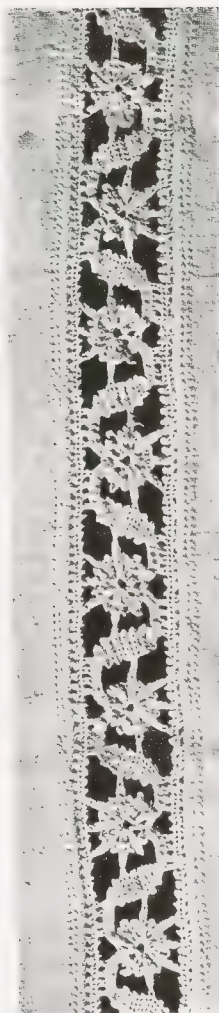


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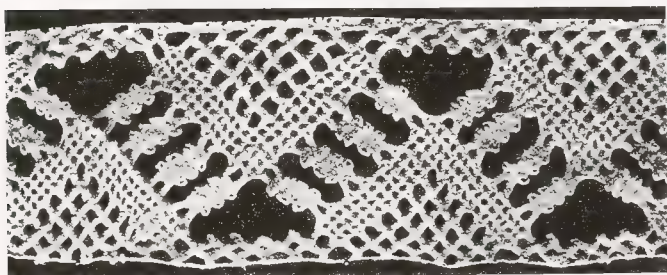
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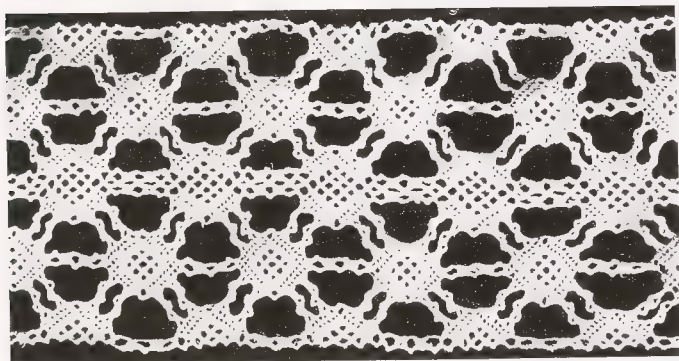
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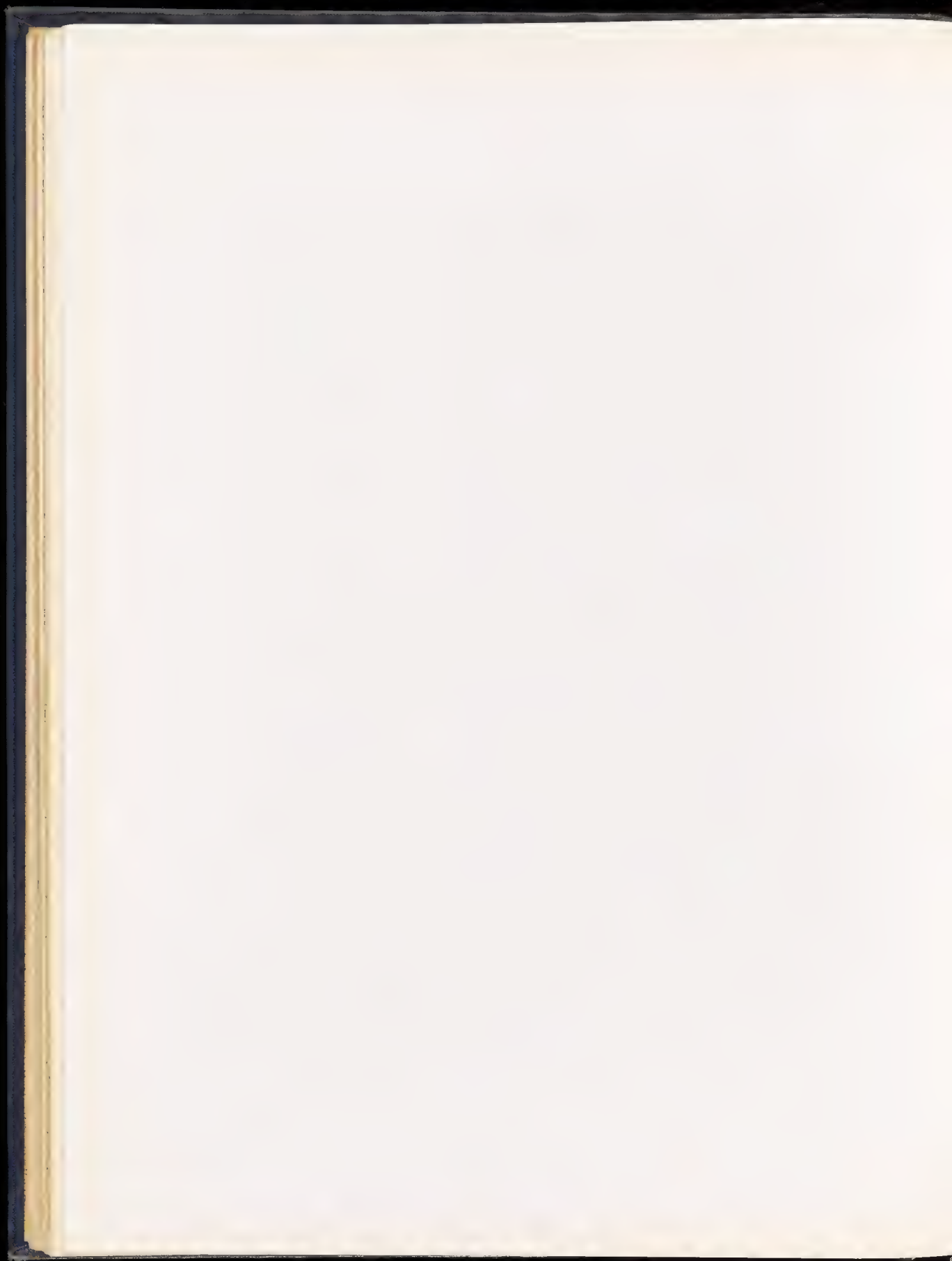
Insertions similar to designs shown in « Le Pompe », Venice, 1557.

Nos. 87, 88 Bargagli, Florence.

No. 89 Colgate, New York.

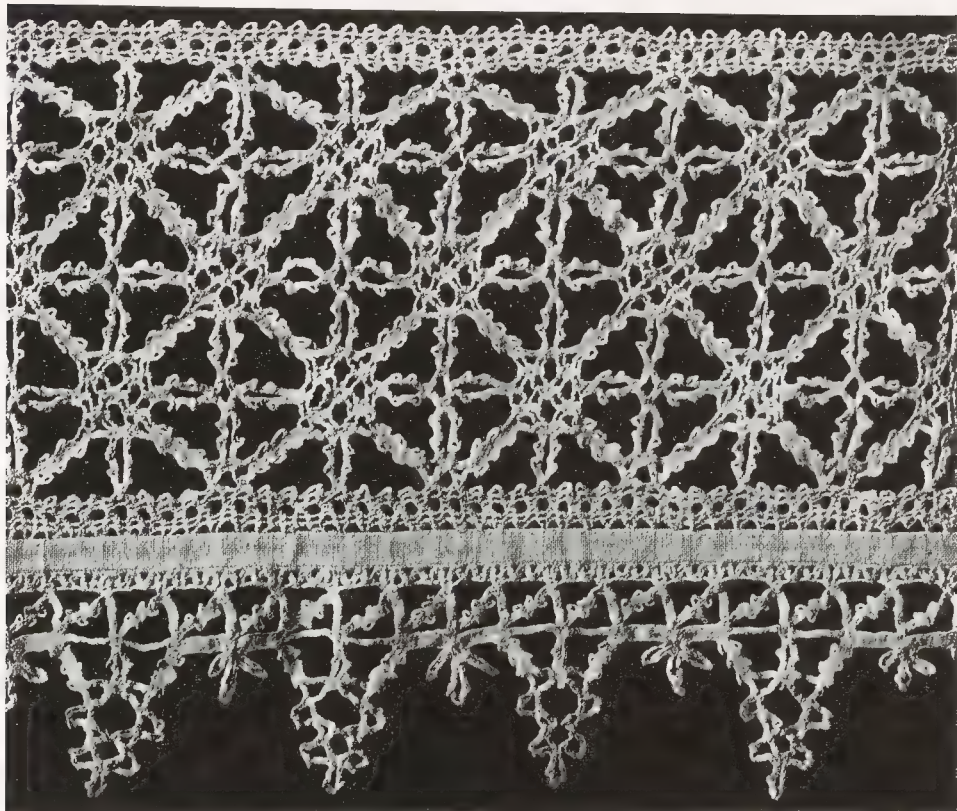
No. 90 — Original insertion in linen. The design shows a modified form of that ancient emblem, the swastika, alternated with a conventional flower.

Tranquilli, Ascoli Piceno.



VENICE — BEGINNING OF XVI CENTURY.

91

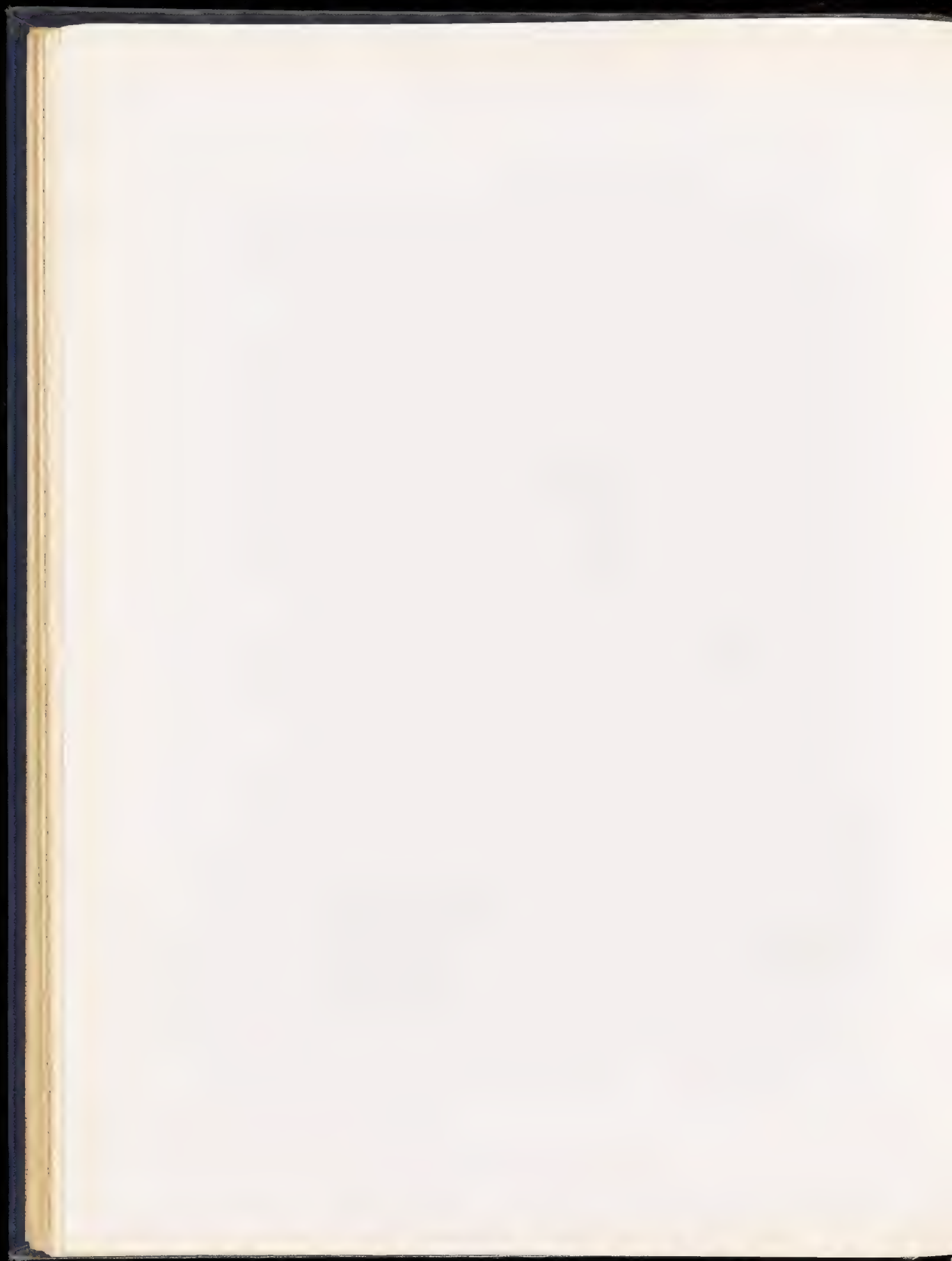


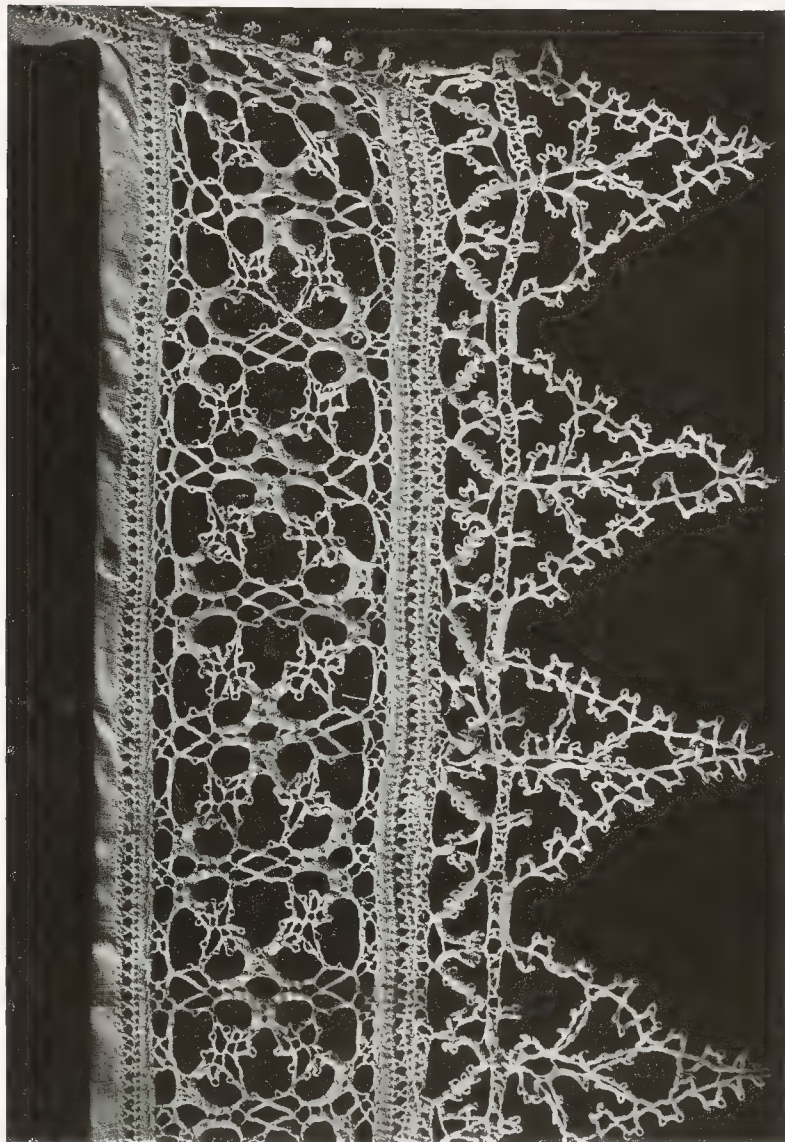
92



No. 91 — Insertion and edging-points similar to designs shown in « Le Pompe », Venice, 1557.

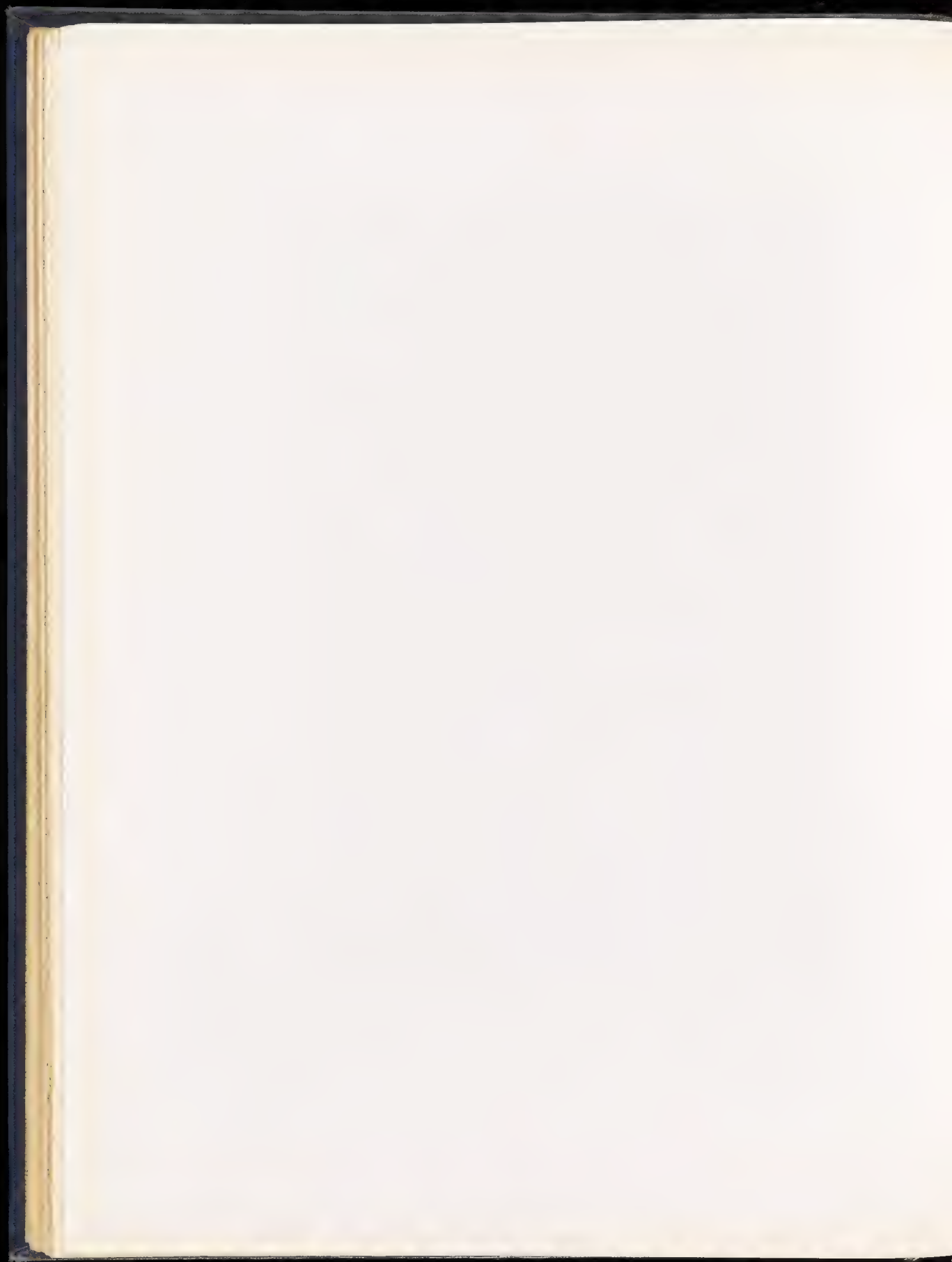
No. 92 — Points without selvedge. Both in the Ida Schiff Collection, Florence.





93

No. 93 . Insertion and pointed edging similar to models shown in « Le Pompe », Venice, 1557. From the Ida Schiff Collection, Florence.



VENICE — END OF XVI CENTURY.



94



95



96



97

No. 94 — Insertion with heading.

No. 95 — Another insertion, similar in design to the foregoing, but executed in a different manner. Comm. Giovanni Tronquilli Collection, Ascoli Piceno.
Nos. 96 and 97 — Insertions similar in design to those of Isabella Calanca Parasole. Property of Signora Campodonico Cittadini, Rome. In both these examples it is easy to see that the well-known Buddhist symbol, the swastika, has inspired the design. Most likely the image itself originated in the idea of a serpent biting its own tail, representing Eternity in a perfect circle. Very likely, too, the symbol was used by priests and augurs. However that may be, we are perpetually finding the swastika distorted, but always recognisable.





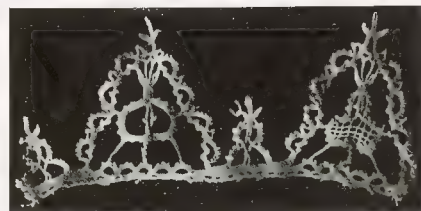
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100



102



101



103

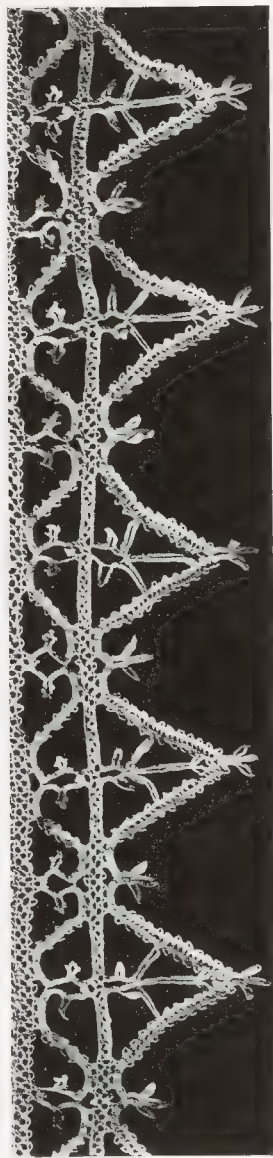
Edgings similar to patterns of Isabetta Catanea Parasole. 1615, Venice.

- No. 98 Insertion and edging; the point shows a lily most exquisitely conventionalised. Ida Schiff Collection, Florence.
 No. 99 — Edging from design for *punto in aria*. Amari Collection, Florence.
 No. 100 The design of the insertion merges into that of the edging, with beautiful effect. Ida Schiff Collection, Florence.
 No. 101 — Little edging in shape of flower. Baldini, Florence.
 No. 102 — Two points from design for *punto in aria*.
 No. 103 — Ida Schiff Collection, Florence.





104

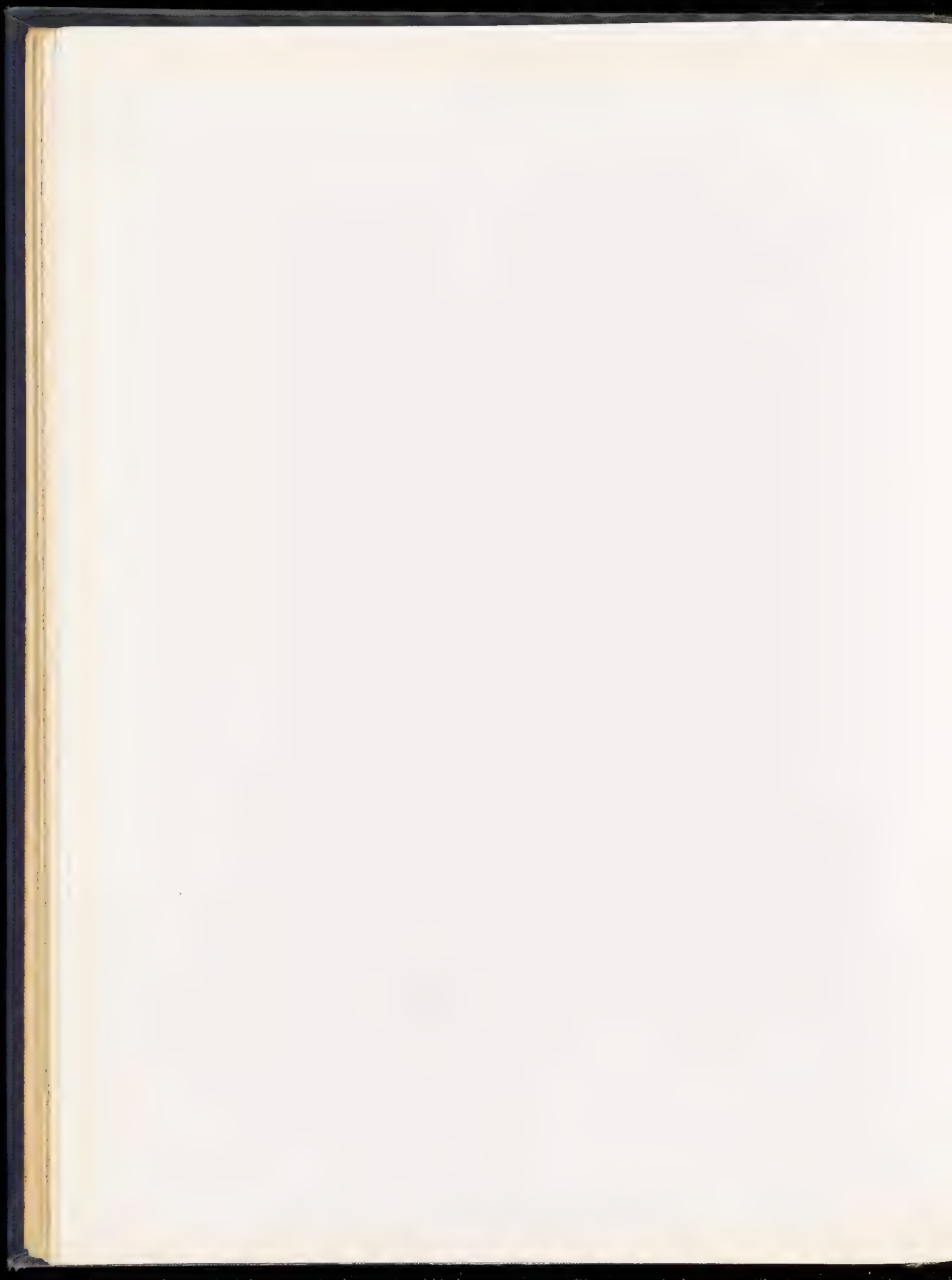


105

Insertions and edgings similar to the designs of Isabetta Catanea Parasole.

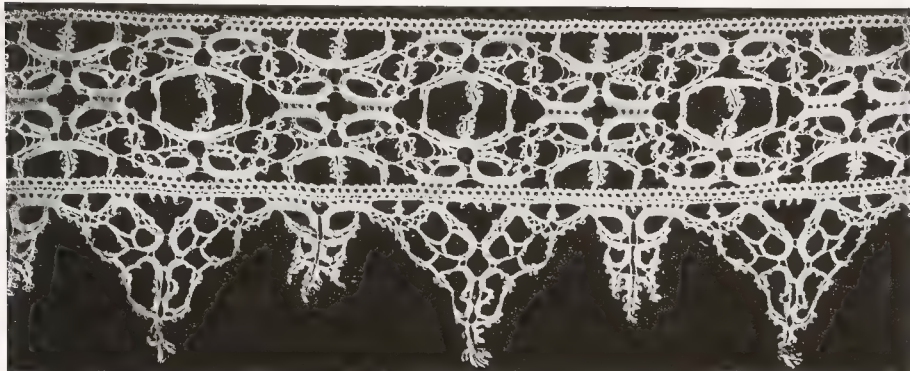
No. 104 - Jesurum, Venice.

No. 105 — Ida Schiff Collection, Florence.

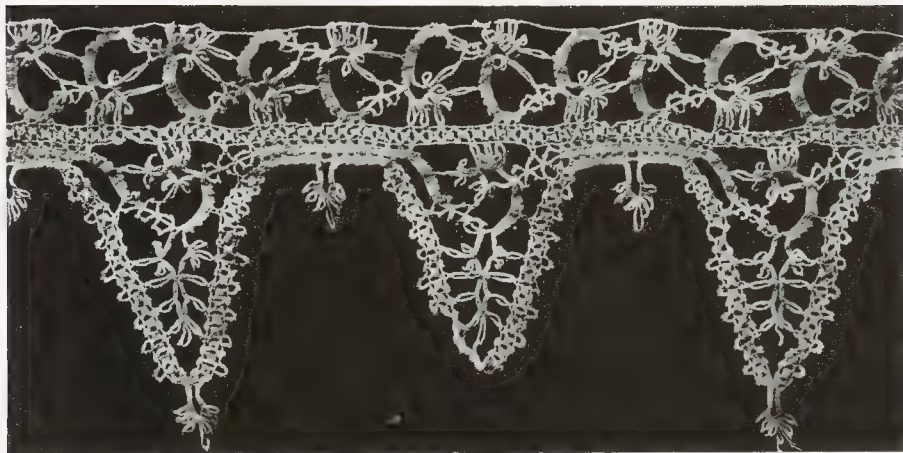


VENICE — BEGINNING OF XVII CENTURY.

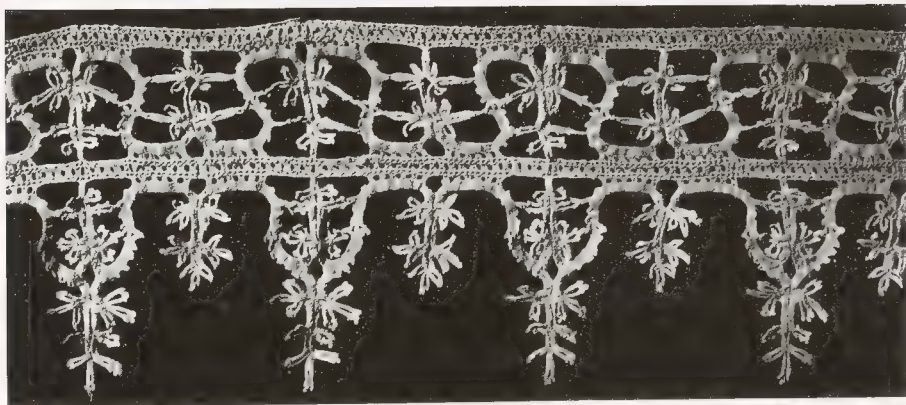
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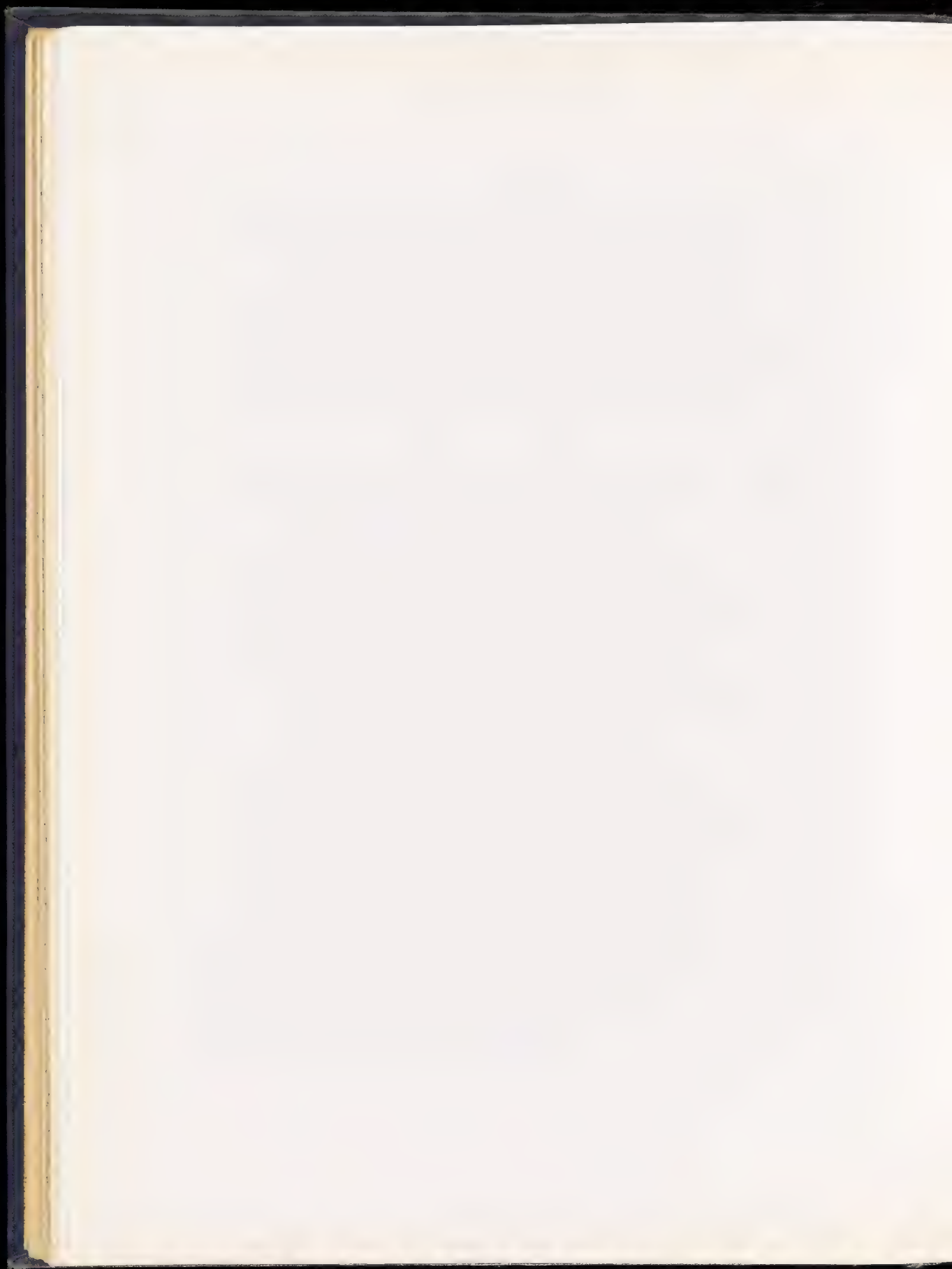


108



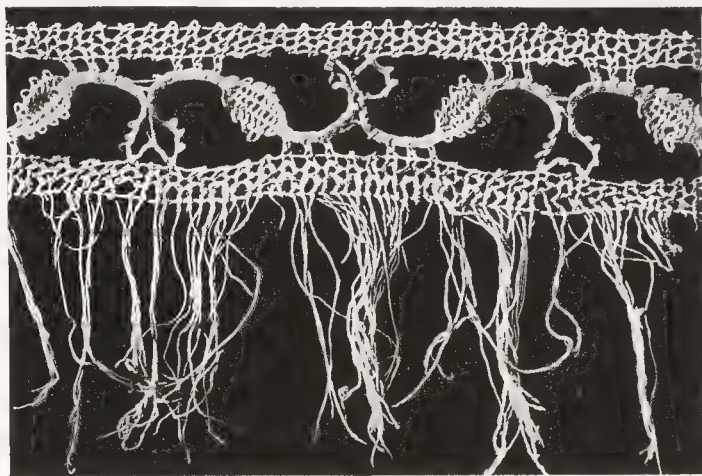
Insertion and edgings similar to the designs of Isabetta Catanea Parasole.

Nos. 106, 107 — The property of Signora Sangiorgi, Rome.
No. 108 From the Ida Schiff Collection, Florence.

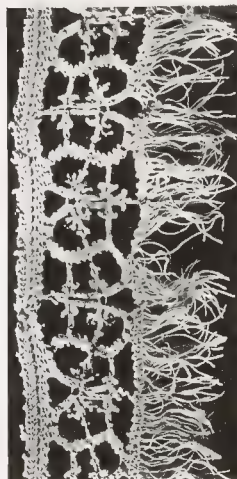


VENICE — BEGINNING OF XVII CENTURY.

109



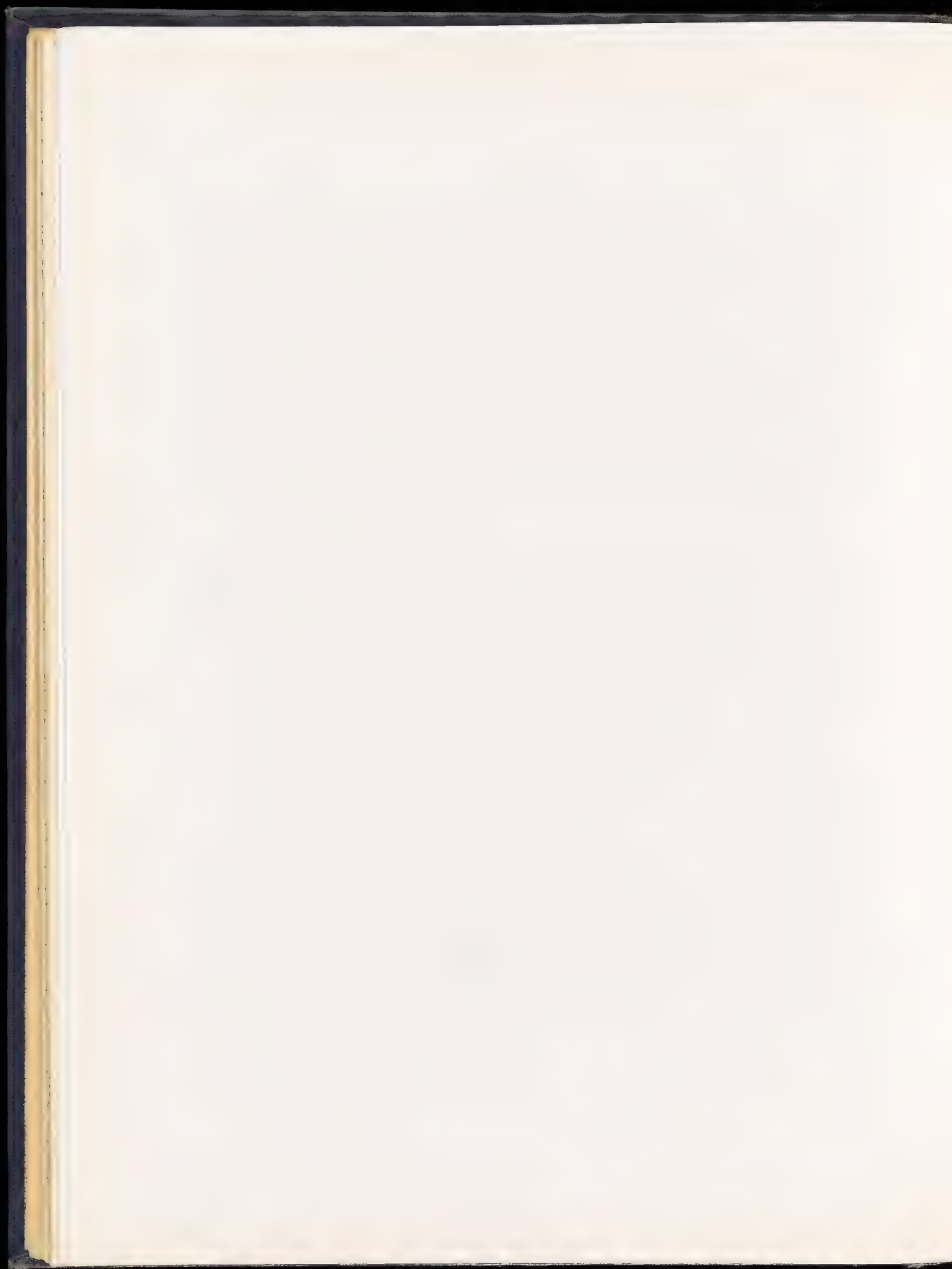
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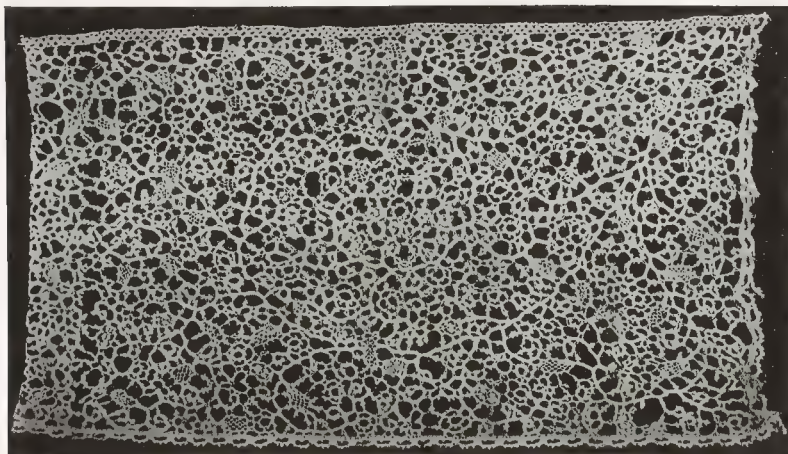


Nos. 109, 110 and 111 — Fringe and insertion showing swastika motive. From the Ida Schiff Collection, Florence.

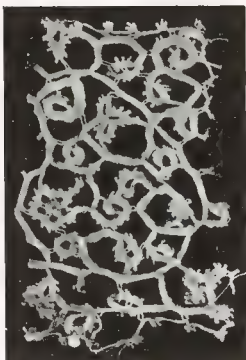


VENICE — END OF XVII CENTURY.

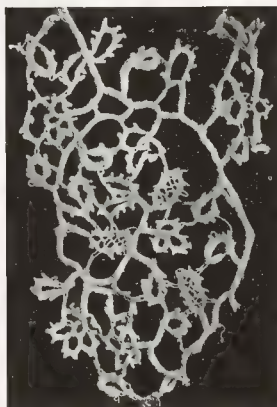
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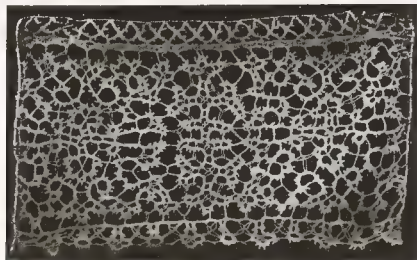
113



114



115



Imitation of Venetian needle lace.

No. 112 — The property of Signora Roma, Genoa.

Nos. 113, 114 — Civic Museum of Modena.

No. 115 — The property of Jesurum, Venice.



II.
GENOA.





No. 116 — Genoese lace. Insertion and edging in one.
XVII century. Sangiorgi, Rome.

GENOA.



F Venice be queen of needle-laces, Genoa is sovereign of the pillow-lace. Genoa alone was destined to see her manufacture become celebrated throughout all Europe, sought after, paid for by its weight in gold and pursued by sumptuary laws and edicts of the Doge. Indeed, in the very middle of the XVII century, at the time when the Venetian Point Laces reached their apogee of glory, the bobbin-laces of Genoa entered into competition with their sisters of Venice and were by no means vanquished in the contest.

Most probably Liguria did not begin lace-making until the middle of the XVI century.

Soprani tells us that Marco Antonio Botto, patrician of Genoa, painter and sculptor (1572-1648) bought from one G. Stefano Borro (a celebrated modeller in wax) « directions how to make the finest little chains, flowers of extraordinary delicacy, collars of incomparable *plaited work and laces* which, I have heard, were made of catgut and the internal membranes of other small animals and put together with incredible art. »

We are here told in so many words that Borro taught Botto how to make lace; and as Soprani speaks of « plaited work », we must suppose bobbin-lace to be under discussion. As to the animal-membrane, Soprani himself speaks of it with reserve as though he half doubted whether he had heard — or were telling — the truth!

Anyhow, Borro did not flourish before 1590, half a century after the date of the introduction of bobbin-lace by Venetian merchants into Switzerland; it is no great stretch of imagination to suppose they may have taken Genoa on their way to Zurich. Once established in Genoa, the art of pillow-made lace assumed a character entirely different from that of Venetian laces of the same kind.

We know of no Book of Designs either for embroidery or lace which was



No. 117 — Bobbin-lace insertion made from *reticello* design.
The Ida Schiffl Collection, Florence.

ever published at Genoa; nor does any explanatory document dated earlier than Soprani's come to our assistance.

It is a well-known fact that « lamination and spinning of gold thread flourished exceedingly throughout Italy, establishing itself more particularly at Genoa in the XIV century at which period a tax of four *denari* in each *lire* was imposed on manufactured goods *ad valorem*; that, at the beginning of the following century and in the 10 years 1411 — 1420, this rose to the considerable sum of 73, 387 *lire*. But from that period the industry declined in prosperity, and from 1531 — 40 only 1720 *lire* was realised, and finally the workers, finding their earnings steadily diminish, emigrated to other lands, taking with them the secrets of their craft ».⁽¹⁾

The statute promulgated by G. Loncle in Paris 1324 for wholesale merchants who caused their goods to be brought from every country far and near includes

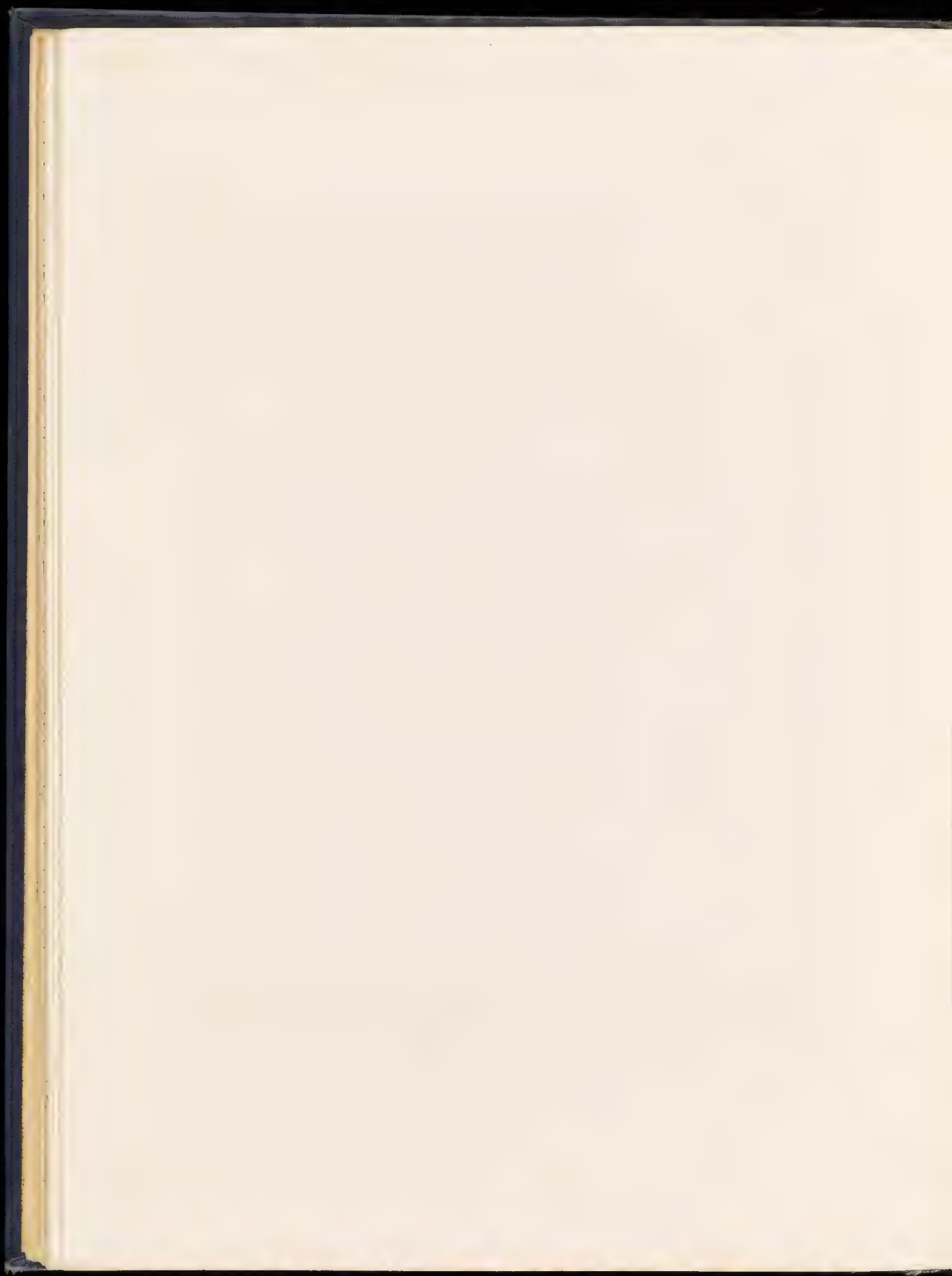
(1) A. MERLI. *Origine delle trine a filor di refe*. Genova, 1864.



No. 118 — Michael Mierevelt. Portrait of
a lady. Accademia di San Luca, Rome.
Ruff with Genoese rose pattern.







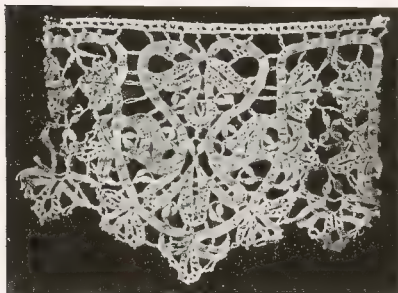


No. 119 — Mixture of bobbin and needle-made laces. The centre piece, a bobbin-lace, is executed from a design for *reticello*. Contessa Catina Rodocanachi, Leghorn.

the name of Genoese gold thread among raw and dyed silks, cloths, cloth of silk and gold, hats, sashes, materials of sendal and samite, and silk from Lucca and Venice.

Together with Venice, Genoa revelled in the luxury of dress and life generally from the XV to the XVI centuries. In both towns the sumptuary laws were severe and, judging from their frequency, perfectly useless.

One article of feminine attire was especially splendid at Genoa; the sash worn round the waist. Speaking of Genoese women in his book *Ancient and Modern Dress*, Vecellio says « The gown is not long and is of silk of various colours trimmed with gold and held in round the waist by a sash. » An English law of 1445 prohibits the use of all foreign silk save that of the Genoese sash.



No. 120 -- Bobbin-lace made from a design for *punto in aria*.
Contessa Edith Rucellai, Florence.

In Genoa even sheets, pillow-slips and tablecovers were trimmed with gold; the embroiderers both male and female (the most famous woman being Tomasina Fieschi, who died 1594) lavished gold, coloured silk and gems not only on the apparel of brides and young girls, but on the dress of judges, doctors, and surgeons, to whom only it was permitted by law to have oriental pearls in the trimming of their hats and gowns.

Did the bobbin-laces of Genoa spring directly from this mass of golden embroidery, trimming, and girdles? Some authorities suggest that they did so, without venturing on positive affirmation of the fact.

Of one thing we are certain; the bobbin-laces of Genoa started by copying Venetian designs intended for needle-laces (*punto tagliato* and *reticello*), a thing which Venice herself had never done, as is easily proved by the book of *Pomps* and the illustrations for bobbin-work given by Parasole, which are entirely different from designs for *reticello* and *punto tagliato*.

Still, the Genoese lace-makers followed this course all through the XVI century, and became so clever in their bobbin-imitations of Venetian needle-laces as to deceive all but the most expert.

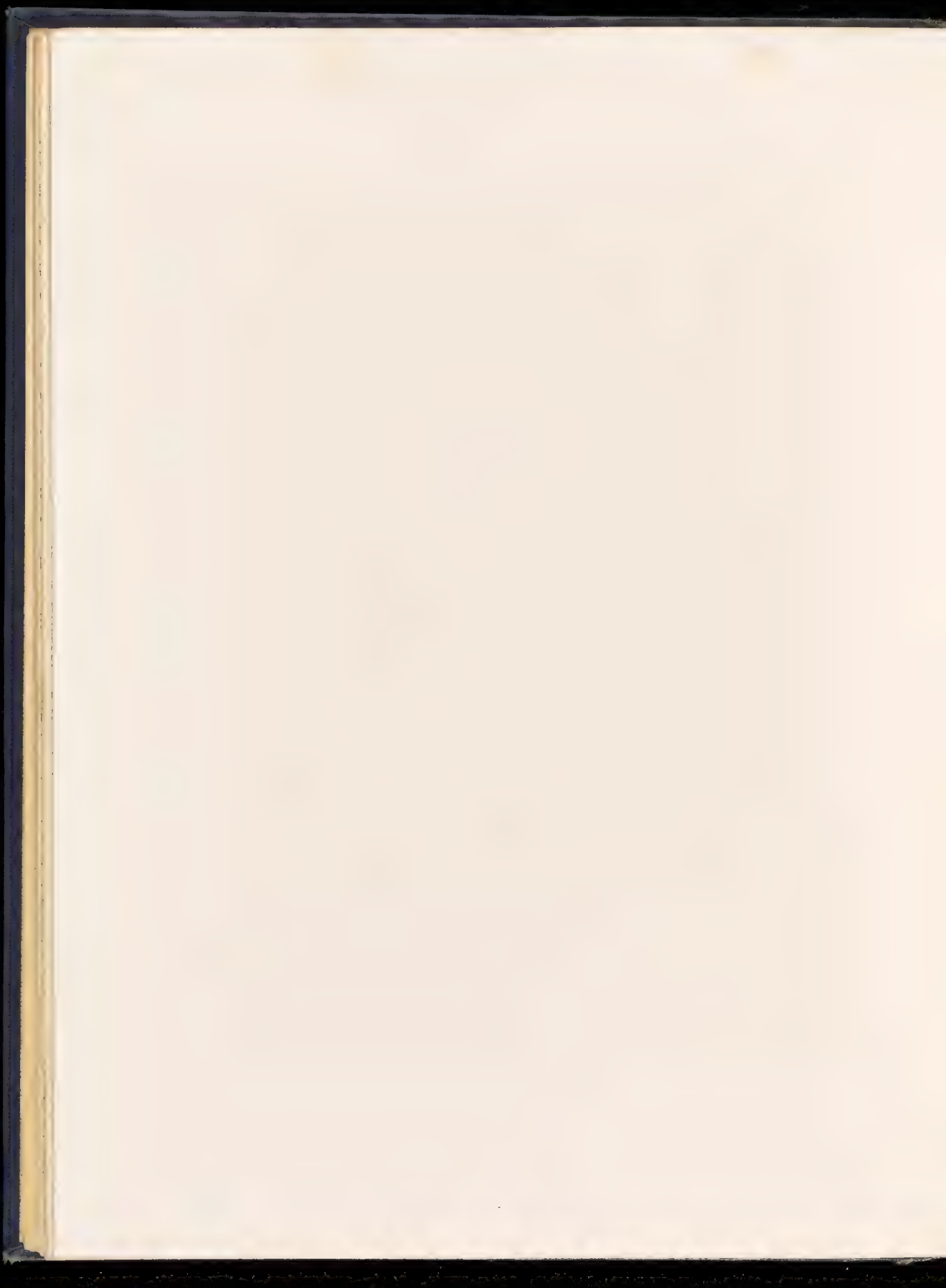


No. 121 — P. P. Rubens, Female Portrait,
Gallery Doria, Rome. (Photograph
Anderson).

*The cuffs are of the same rose-pattern
Genoese lace as that of Nos. 194,
195, 196, 197.*

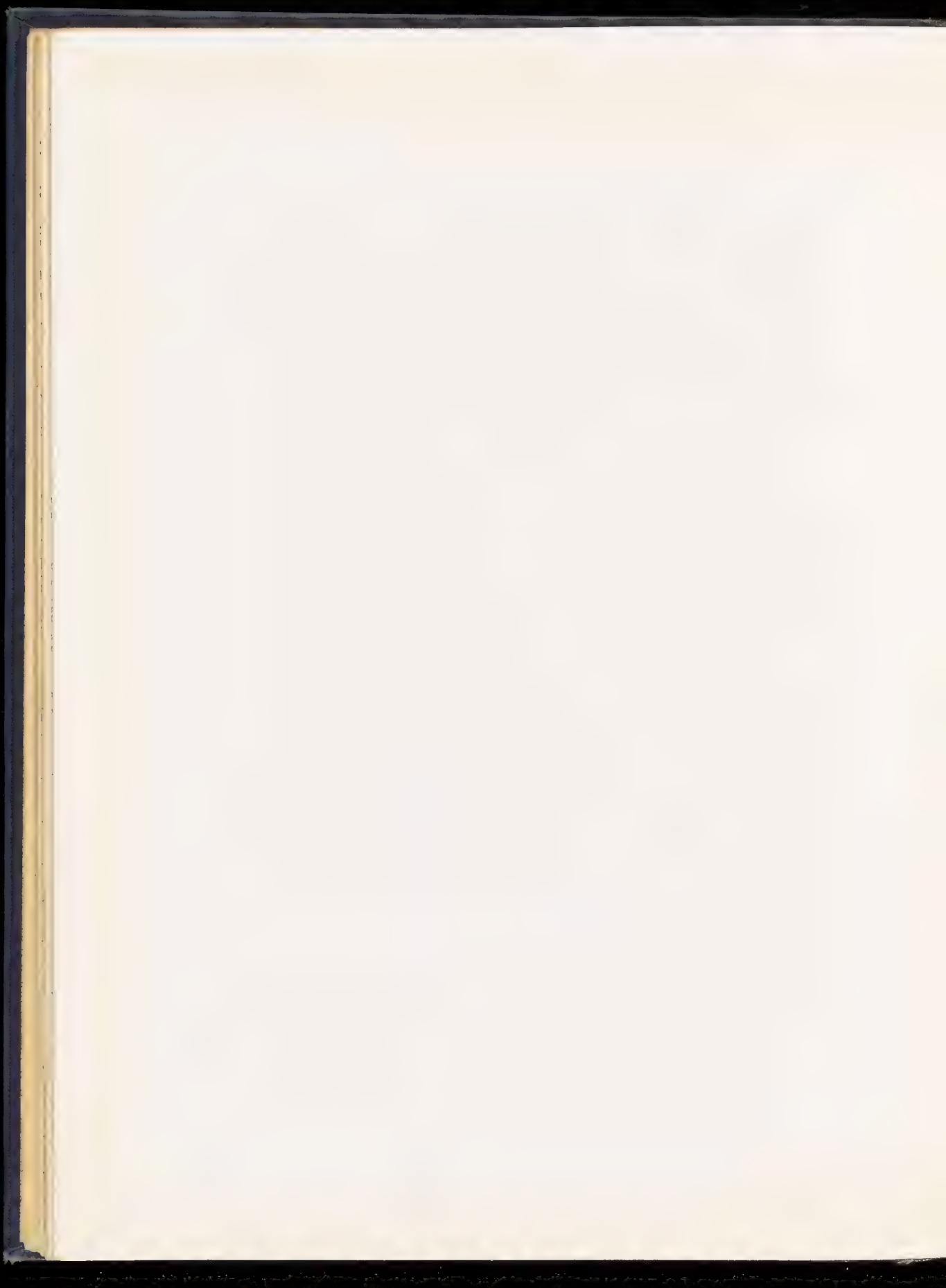








No. 122 - Jan Ravenstein (?). Portrait of unknown woman. Flemish lace resembling Genoese lace.



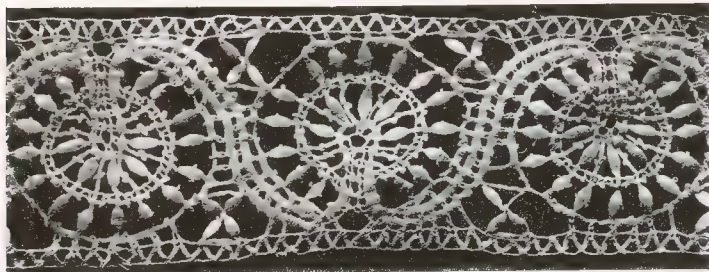


No. 123 — Little bobbin-made insertion imitating *reticello*.
The Ida Schiff Collection, Florence.

In Ida Schiff's collection of lace, there is a tablecover with *reticello* insertion and edging of Genoese lace in which the bobbins (spite of almost insuperable difficulties) carry out the design intended to be represented in needle-lace.

In order to accomplish this successfully, the Genoese women invented a method of their own: they interweave the threads into a mesh resembling matting; such a mode is never met with in early Venetian laces and not in Milanese lace until much later, that is to say, when the distinction of types was becoming blurred. By means of the matting-stitch the so-called *armelletta* of Genoa is formed, permitting the bobbins to design the little seed-like forms proper to *reticello*, and by a similar means they form the tiny triangles of *punto tagliato*.

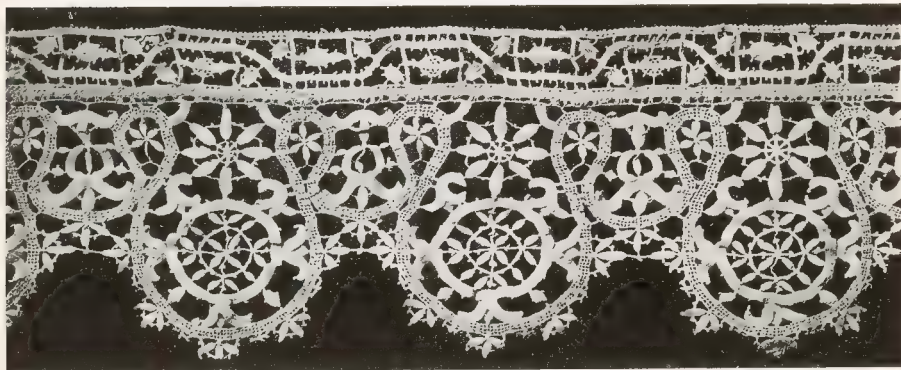
As Venice hastened to free herself from designs snatched in haste from silk trimmings, turning with joyous gratitude to the graceful points of Parasole, so, in the XVII century did Genoa cast off the formality of rigid squares which had



No. 124 — Bobbin-made insertion imitating *reticello*.
The Ida Schiff Collection, Florence.

been imposed on *reticello* by reasons of technical necessity and, rich in the possession of those *armelle* and *matting-stitches*, with which charming effects of relief and *chiaroscuro* are obtained, she learned to join them to her magnificent roses (*rosaces de Gènes*) which were so frequently depicted by the brushes of the first artists of the day. For superb decorative effect, nothing in any lace-work can approach the celebrated Roses of Genoa which in the XVII century became the favourite ornament of kings and princes.

The wardrobe of Maria de' Medici (1646) contained a handkerchief of Genoese Point *frisé* (the name given to Genoese lace with *armelle*); and in 1644



No. 125 — Genoese Rose Point. XVII century. The insertion is needle-lace.

Madame de Soissons possessed a dressing-gown, apron, and head-gear of fine lawn trimmed with Genoese Point.

Rucellai's Diary of 1643 retails the fact that when Anne of Austria, Queen of France and mother of Louis XIV, was seen by the Tuscan ambassadors as she dined in public in her Parisian palace she was « dressed in black, with a most magnificent collar of Genoese Point. »

If the light and simple little edgings made by Venetian bobbins are more suitable for thickly-pleated ruffs, this Genoese Lace holds its own triumphantly by the side of the *punto in aria* and the *punto tagliato a fogliami* in those cases where it is allowed to remain stretched on a flat surface which affords a good view of the



No. 126 — Ant. Van Dyck. Portrait of
Cardinal Bentivoglio. Pitti Gallery,
Florence. (Photograph Alinari).

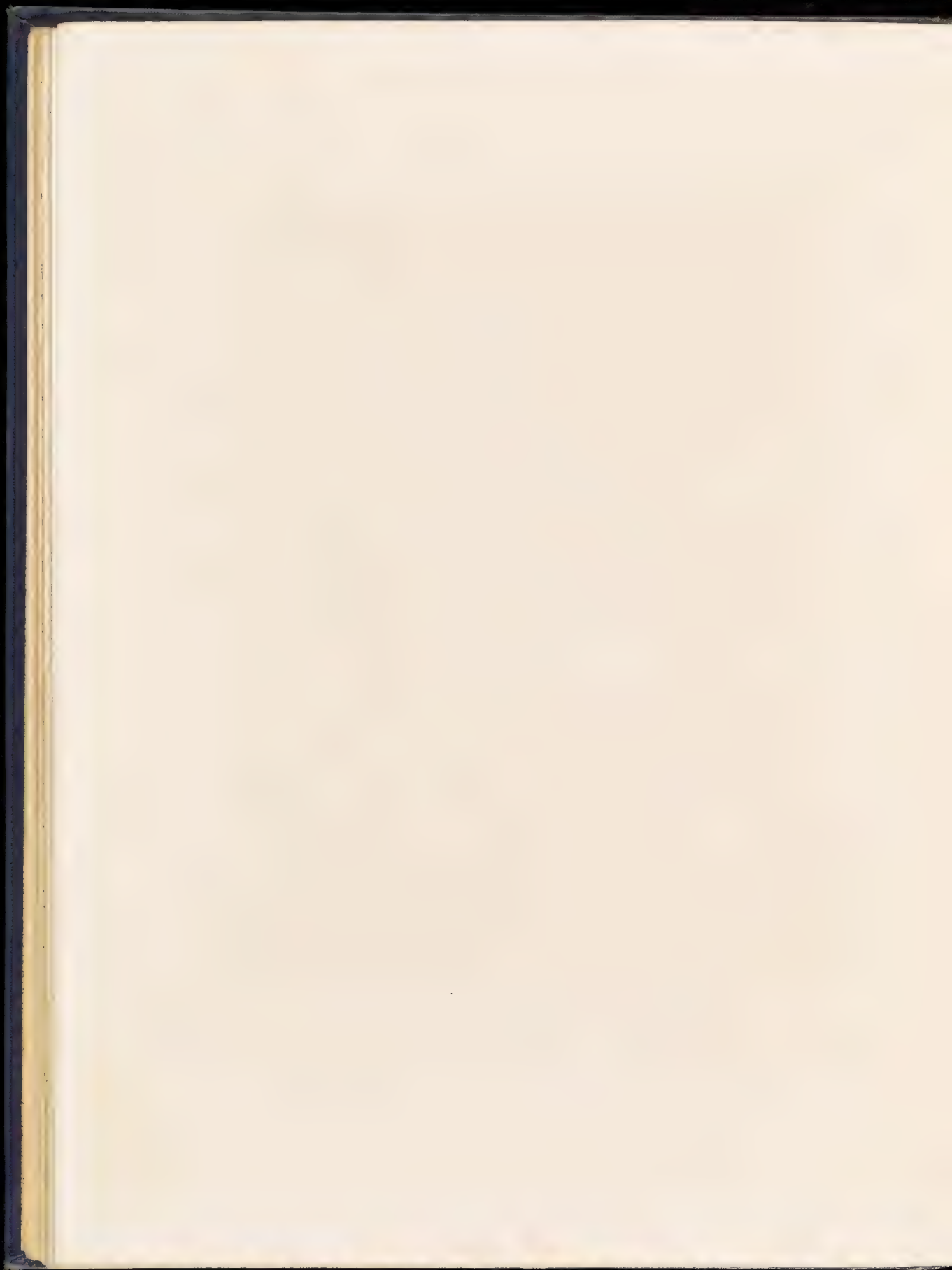
*Round the alb is a Genoese rose-point si-
milar to No. 200.*

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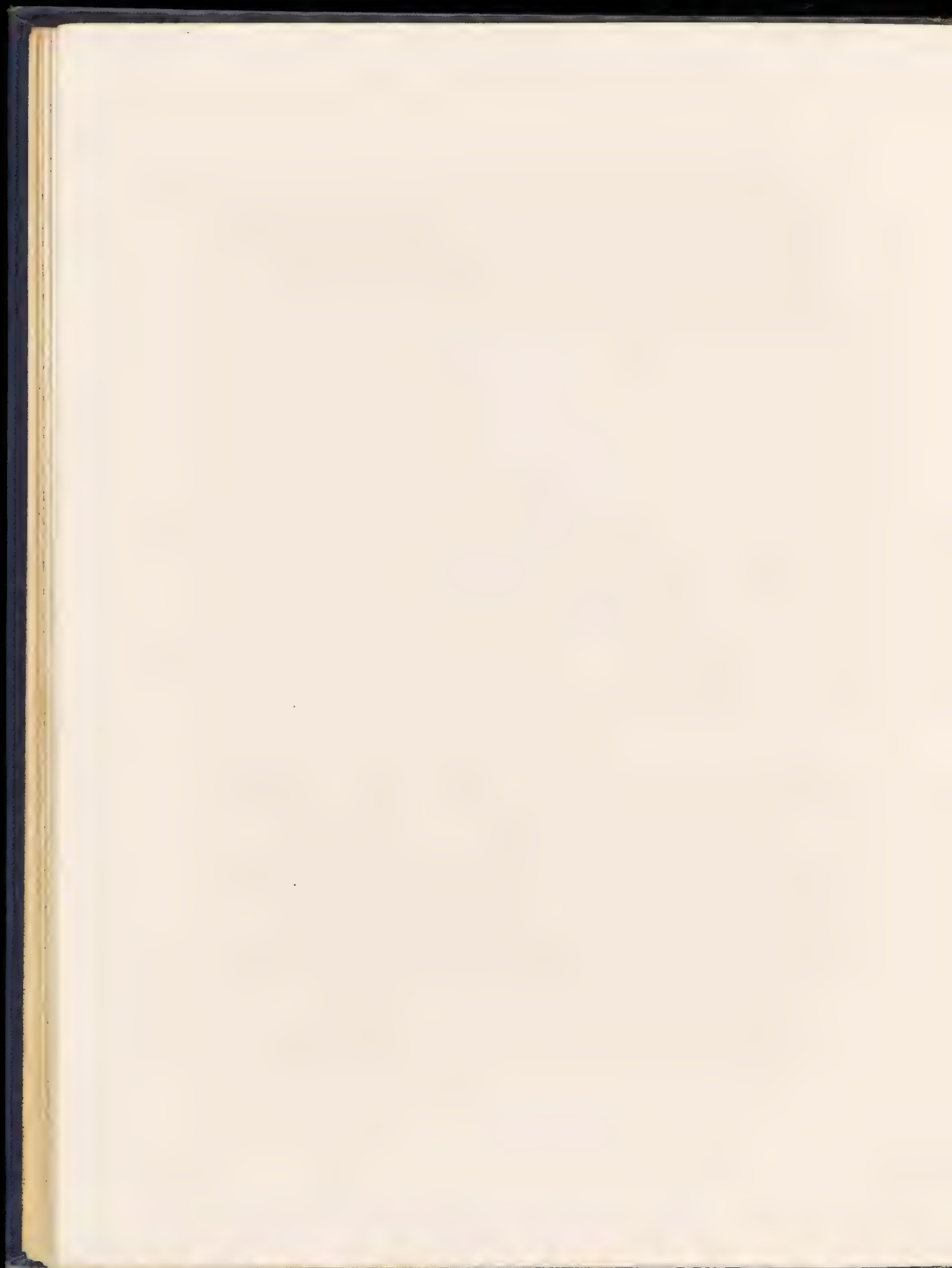


No. 127 — Dutch School. Picture falsely
supposed to be Van Dyck's mother,
painted by him. Doria Gallery, Rome.
(Photograph Anderson).

Genoese lace at wrists.

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severely artistic design and allows us to admire the perfection of the work. When in 1665, Count Vinciguerra di Collalto introduced into Venice the French custom of wearing wigs, the new fashion was found to be incompatible with the wearing of the usual stiff ruff of the period, and the latter gave way to falling collars and those full cravats which put the final touch to the happy fortunes of « Genoese Point. »



No. 128 — Frans Hals. Fragment. Bobbin lace collar, made from a *reticello* design.

It quickly became celebrated throughout the civilised world, though under a wrong designation, as « point » should be reserved for needle-lace. Ladies and cavaliers competed eagerly for it and the victory did not always remain with the ladies! Men crowded priceless laces round their wrists, necks, knees, and feet, and stretched them on their capes and on the seams and hems of doublets and breeches; ladies spread them out behind their heads by means of invisible wire, making an exquisite, diaphanous frame for delicate or blooming heads.

If we take paintings as guides in the matter, it would seem that Genoese rose-point had almost a greater success abroad than in its native country; inventories and documents also bear out this contention. But without dwelling on the fact that Rubens and Van Dyck, who initiated the school of aristocratic portraiture in the XVII century, worked for some time in Genoa, we should recollect there must have been a crowd of lesser artists employed on family-portraits of the middle-classes who would most likely be wearing native or local laces, could we only have the good luck to find these portraits of unknown ancestors by unknown painters! We know, however, that Genoese rose-point was not painted only by Rubens and Van Dyck. Frans Hals stayed his lively brush from large effects in order to



No. 129 — Flemish lace like the Genoese. Correr Museum, Venice.

show Genoese lace with such minute precision, that actually we are able to recognise a bobbin lace made from a *reticello* design in one of his pictures.

There is no need for us to suppose that the lace in Dutch pictures is some local imitation of Genoese lace. Genoese Rose-Point was not so commonly nor so easily copied, as Venetian needle-laces. To a very small extent Flanders and Malta attempted a lace similar to the Genoese and having *armelle*; but the squat, clumsy points in the monotonous Maltese designs and the flatness and opacity of the Flemish examples, besides the differences of thread, make it easy to distinguish them from ours.

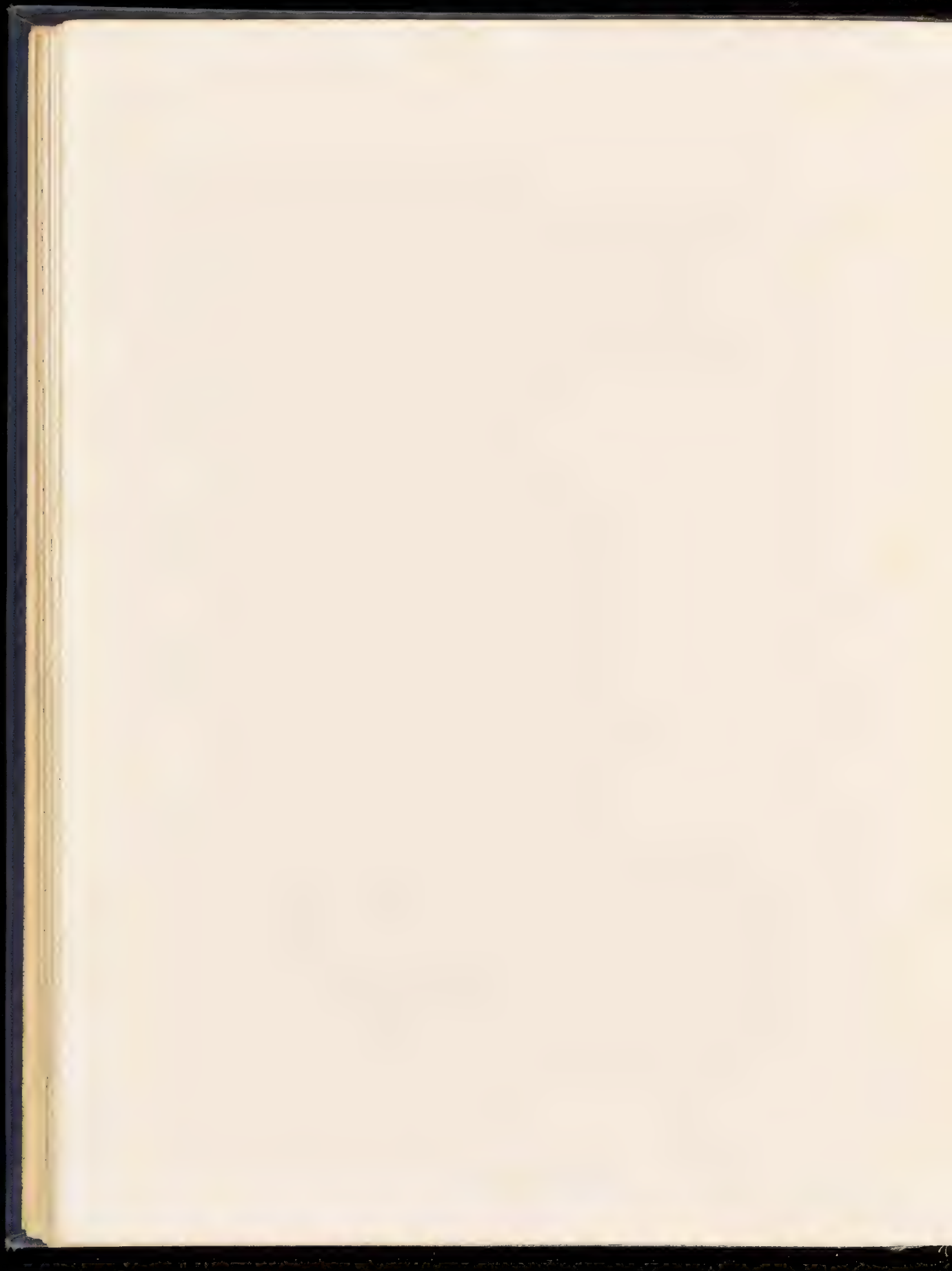
The thread itself is of the utmost importance to the appearance of lace. *Salò* thread, used by us all through the XVII and well into the XVIII century, is much less soft than foreign thread; its consistency is essential to Genoese lace, for by it is gained the peculiar effect of subdued relief.

No. 130 — Cornelis de Vos. The sons of
the artist. Museum, Berlin.

*Round the collars and pinafore is Flemish
lace like the Genoese.*







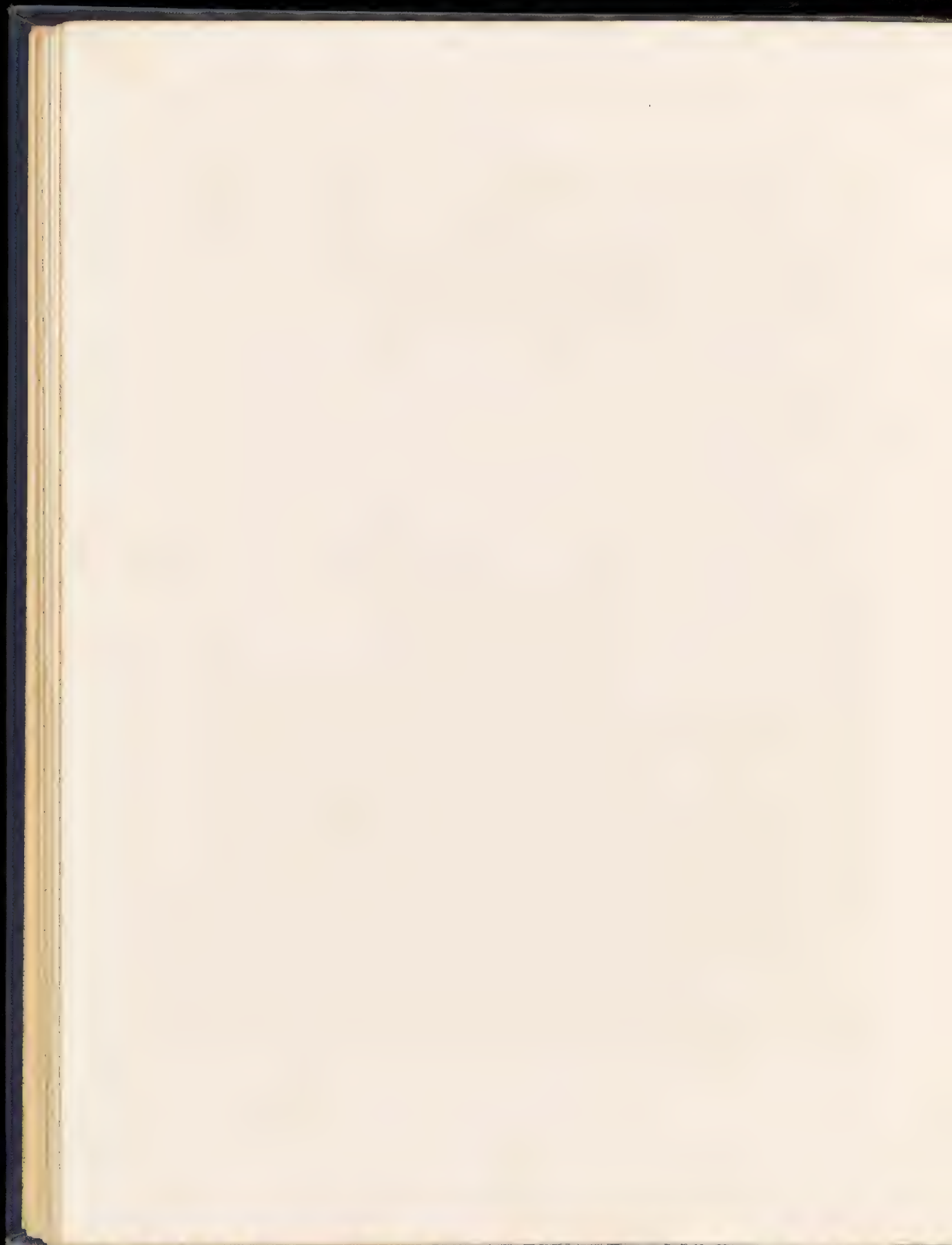


No. 131 — P. P. Rubens. Portrait of Anne
of Austria. Prado Museum, Madrid.
(Photograph Anderson).

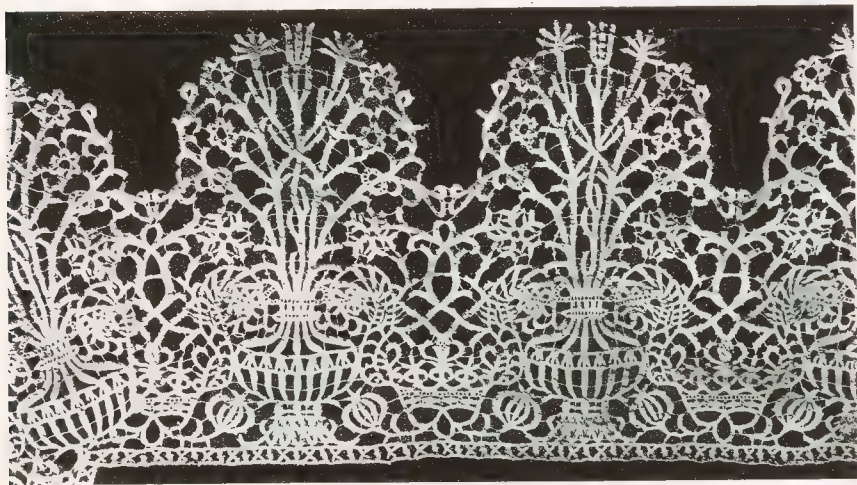
*Cuffs of Genoese rose-lace, a collar of lace
similar to that in No. 132.*

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COMPARATIVE ZOOLOGY
AT HARVARD UNIVERSITY
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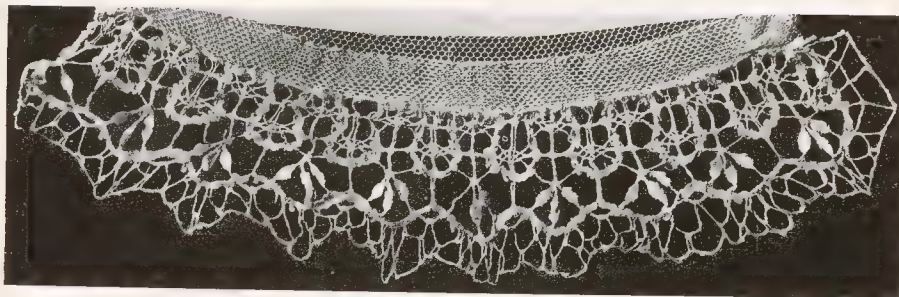


In opposition to Genoese taste, the Flemish lace-workers' ideal is a lace so light as scarcely to be seen or felt, of no greater consistency than the cobweb by which the legend says it was suggested. In order to work such fragile, tender thread it was necessary to find a damp spot with little light. We hear of Flemish lace-makers sitting in damp cellars with that part of the cushion on which they are employed illuminated by a single ray of light falling from a small aperture



No. 132 — Spanish bobbin-made lace. Museum of Industrial Art, Vienna. From
Moritz Dreger, Entwicklungsgeschichte der Spitze, Vienna, 1910.

cut in the top of the shutter. The splendid roses of Genoa blossomed in the free air under the hot rays of a sun shining on Mediterranean shores; their classic lines tell of happiness, light, and joy pervading life and art and climate. In the satirical poem, *The Revolt of the Trimmings*, this solid and healthy appearance of the laces of Genoa is an excuse for the line « Genoese Point is fat in body »; fortunately for her, not too fat to prevent her going all over the world, as we have seen, and gaining honour and repute far into the XVIII century, when Venetian laces were already past their prime. So late as July 19, 1725, the King of France accorded a subvention to the extent of 12,000 *livres* to a manufacturer of *French Point*, who declared that his journey, « undertaken at the King's request in order



No. 133 — Lace of ivory-tinted silk from the Ligurian coast.
The Ida Schiffré Collection, Florence.

to acquaint himself thoroughly with all that touches the beautiful laces of Genoa, England, and Mechlin had resulted in his acquiring knowledge which would enable him to achieve perfection in his productions. »

In Spain the Genoese matting-stitch is used in bobbin-lace, but the laces of that country have always been so different from others in appearance and design as to exclude any idea of influence or imitation. Nevertheless, we can hardly suppose that mere chance led to twisting the thread in the Genoese manner. Since we know that Spain had the same coloured braids and trimmings that were made in Italy, it is not unreasonable to trace Spanish thread-lace back into the labyrinth of coloured silk and gold work, whose weaving with bobbins must have influenced the workers in the new medium, white thread.

The laces of Spain and Italy have nothing in common beyond the matting-stitch.

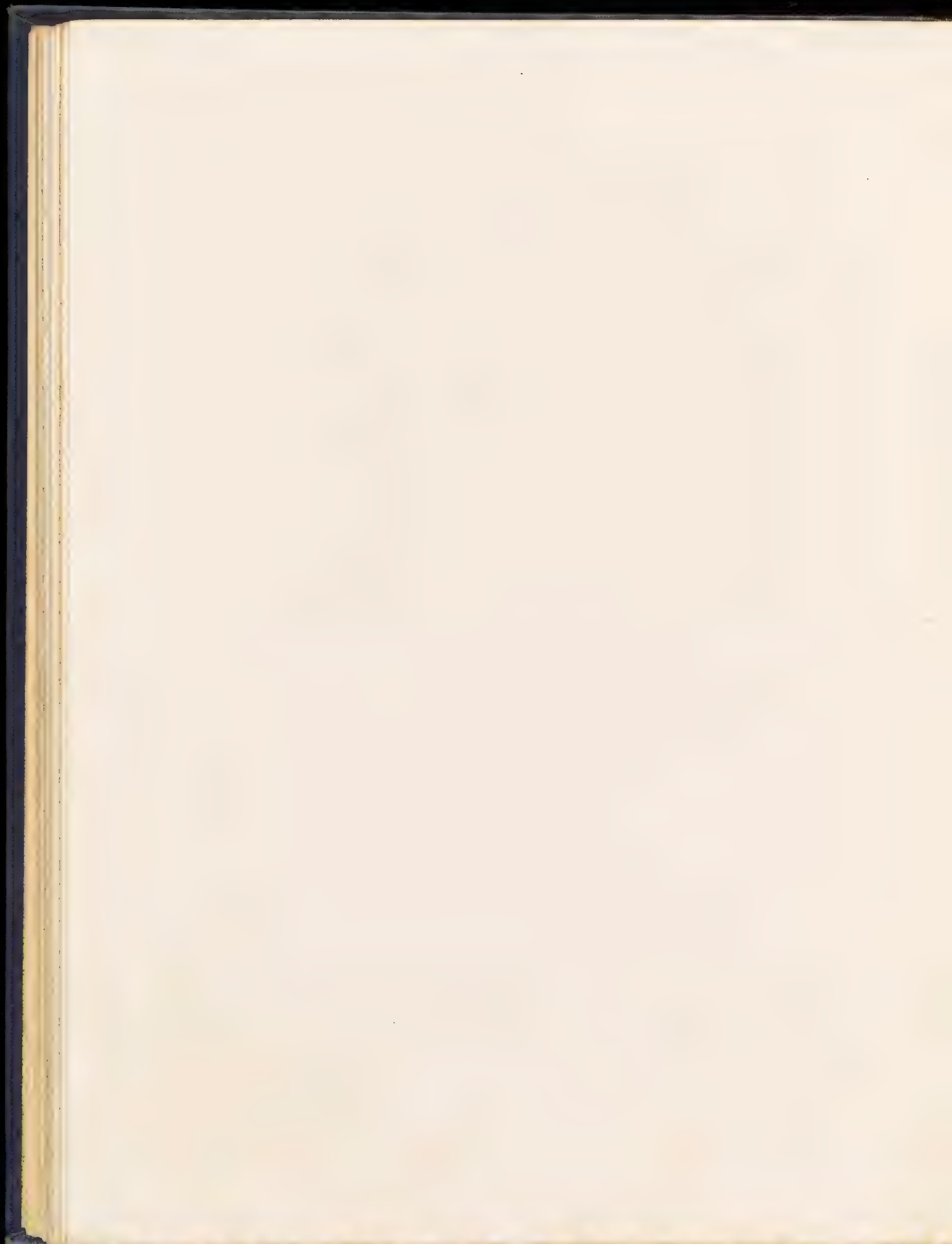
There is an admirable sample in the Museum of Decorative Art in Vienna in which the design is a vase of flowers alternating with a coronet, the whole composition having a XVI century air with a hint of something eastern which seems to ally it with Venetian *punto in aria*, but the shortness of the design with its wealth of detail shows that it is not Italian in conception. Its method of execution differs from the Genoese in this way: whereas the Genoese use their matting-stitch to give relief to certain portions of the work, such as the flowers or to the scroll which surrounds the flowers, in Spanish lace it is the sole basis, the very substance of the work. The fine thread which serves to unite the tracery and the flowers



No. 134 — Frans Hals, A Captain. Hermitage
Museum, Petersburg.
Genoese (?) lace round collar and cuffs.



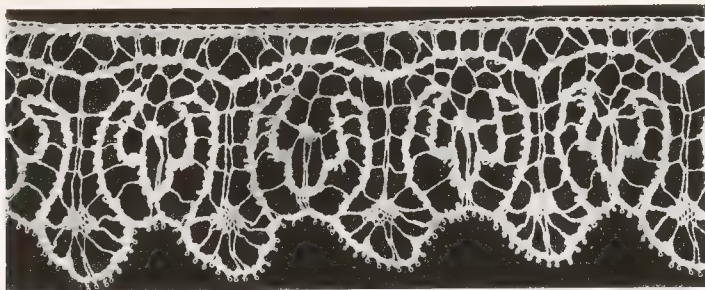




seeks to hide itself (instead of forming the ground as in Italian lace) in order to throw up the principal motive.

Spanish lace has no recognised history. But we know that by the XVI century lace from Spain was prized even by foreigners, for it is frequently mentioned in inventories and sumptuary laws. Somewhat later Cervantes speaks of lace in *Don Quixote* as a flourishing industry among women and girls in Spain: « Sanchica makes lace and earns 8 maravedis a day. » Elsewhere he says that lace is worn in Hell and bobbin-workers will be busy there at their cushions; again « How is it that a child, hardly capable of ruling a dozen bobbins, should dare interrupt a gentleman's story? » Many little towns round Genoa and along the coasts laboured industriously at pillow-lace; and these smaller commercial centres of the XVII century combined in determined efforts to overcome the competition threatened by France when, with inspired patriotism, Colbert signed the death-warrant of Italian laces by transferring to his own country the prosperity they had conferred on their native land; on the Genoese Riviera the small towns of Portofino, Rapallo, Santa Margherita, Chiavari, Albissola, stifling their national pride, heroically set to work to imitate patterns from abroad and followed the prevailing tastes.

Are large pieces of light transparent lace required, easy of manipulation? Something less classical and heavy, less valuable, too, than the great Roses of Genoa? S. Margherita makes a speciality of laces of silk or thread, white, black or ivory-tinted, which seem to be Mechlin laces on net foundations translated into Italian with the design outlined in coarser thread and the varied mesh-work giving a chiaroscuro effect to the design; this is clearly Italian, in spite of its slight French



No. 135 — Silk lace from the Ligurian coast.
Colgate Collection, New York.

accent. It was from Santa Margherita more especially that the broad lace flounces of black silk were sent to Venice in the XVIII century, to trim the hoods, mentioned in the previous chapter.

Thus the bobbin-laces, which had soon been routed at Venice by the successful needle-lace, and had allowed themselves to be conquered at Milan after trifling resistance, never disappeared from Genoa, where they may still be found, though now decadent.

Incomparably gifted in the matter of working with any kind of thread, whether of gold, silver, silk, flax, aloe or nettle (even with the animal-membrane of Bottol) or like Flemish workers, able to manipulate a hundred bobbins, the Genoese women bowed to the new style and the new taste, without losing their individuality completely.

The Genoese may be credited with yet another triumph in lace-making, for they were the first to manufacture large articles in one piece such as mantles and flowing skirts; Liguria produced nets, *blondes*, *guipures* of black silk, and small light laces in the style of Chantilly, Mechlin, and Paris Point well into the XIX century.

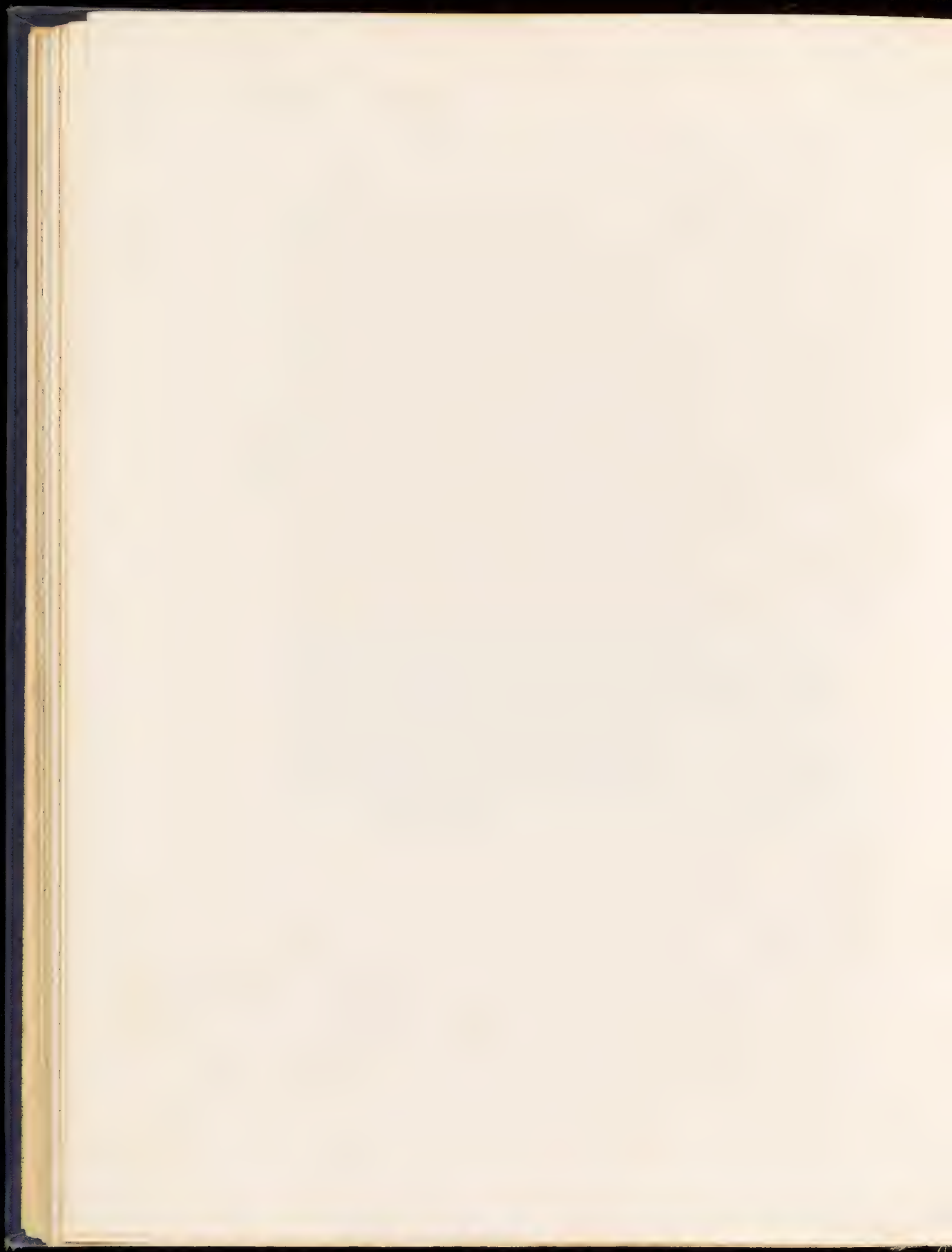


N. 136 - Tippet of black Genoese lace. From the picture « The Seraglio » by Loughi, in the National Gallery, London.

II.

GENOA.

PLATES

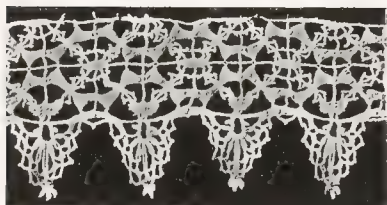


GENOA — LATTER HALF OF XVI CENTURY.

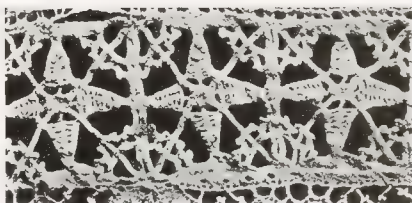
137



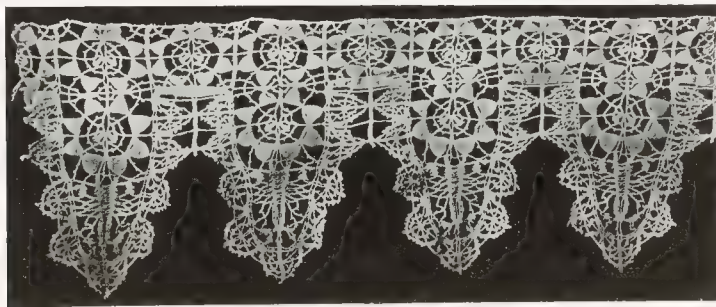
138



139



140



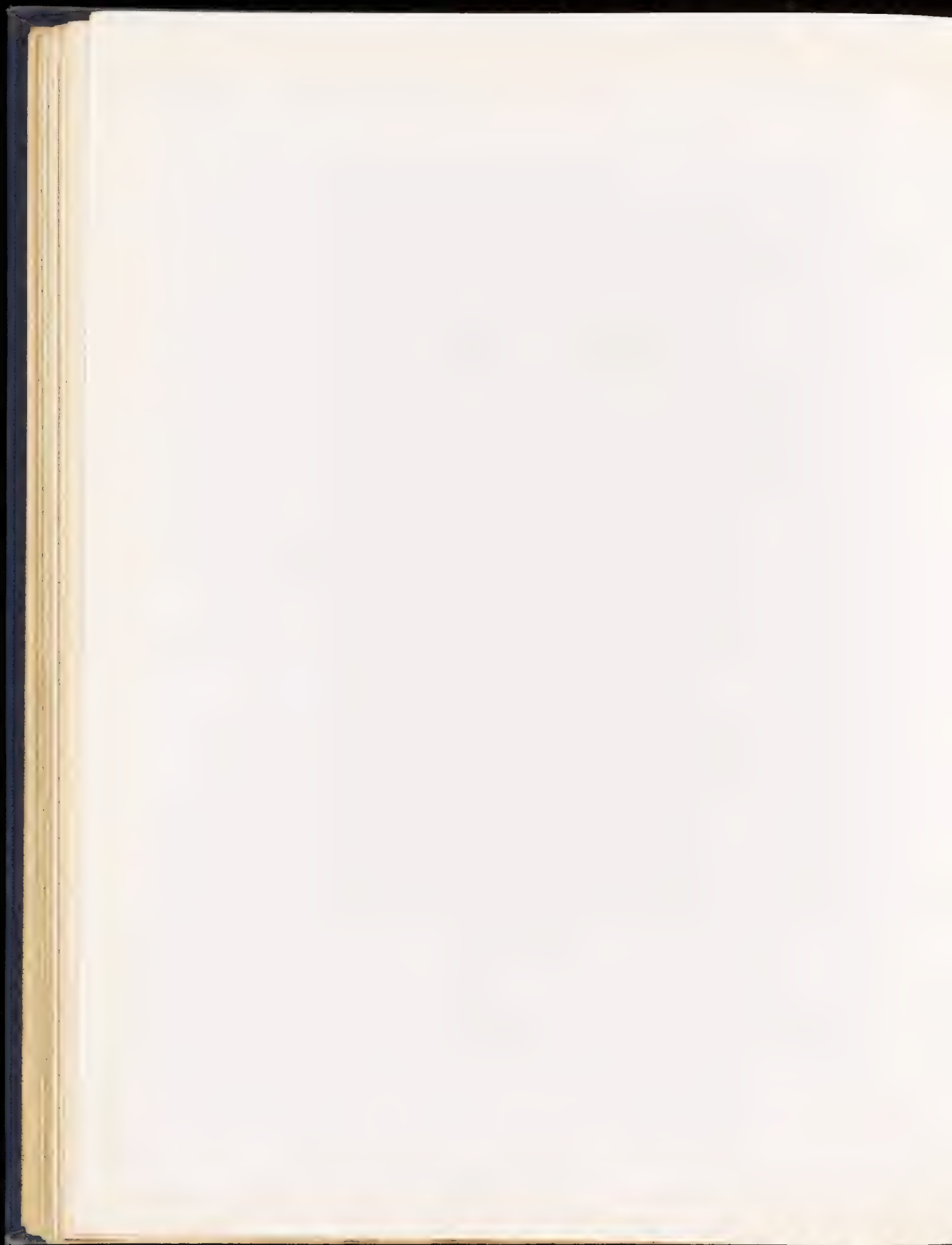
Insertions and edgings from designs intended for *punto tagliato* (cut linen).

The characteristic triangle is made with matting-stitch.

No. 137 — Bernardini, Macerata.

Nos. 138, 140 — Amari Collection, Florence.

No. 139 — Orlando Cave, Leghorn.

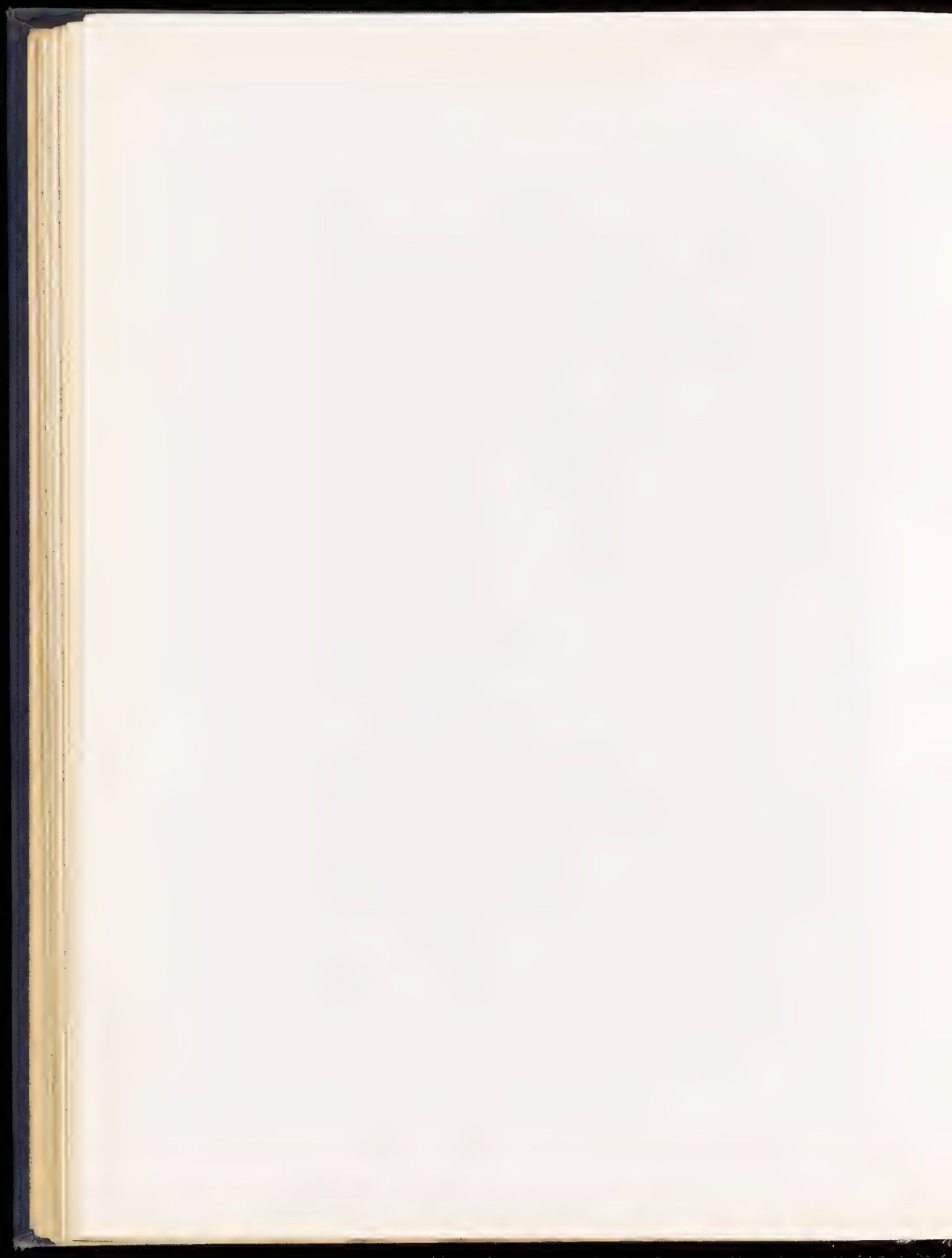


GENOA — LATTER HALF OF XVI CENTURY.

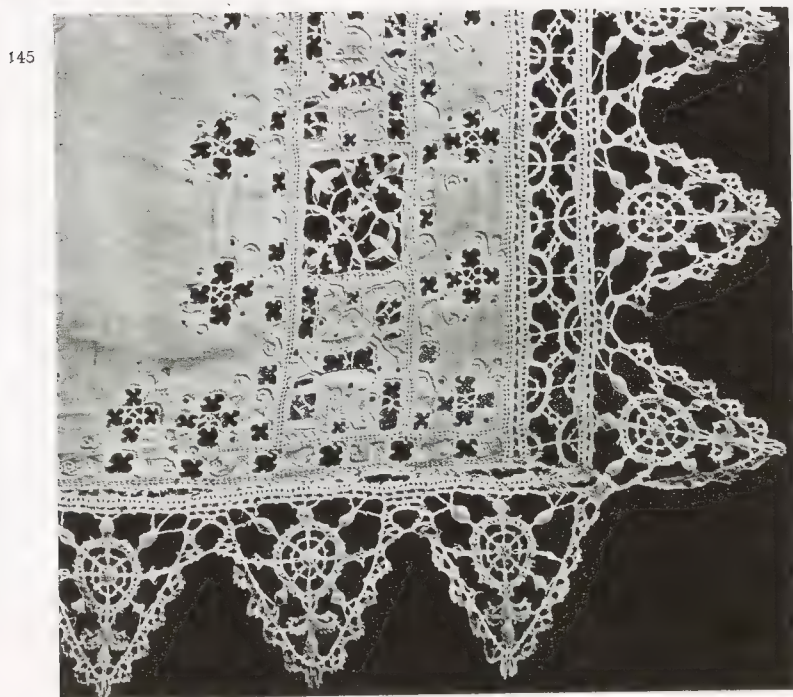
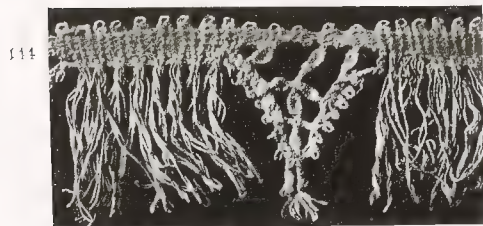
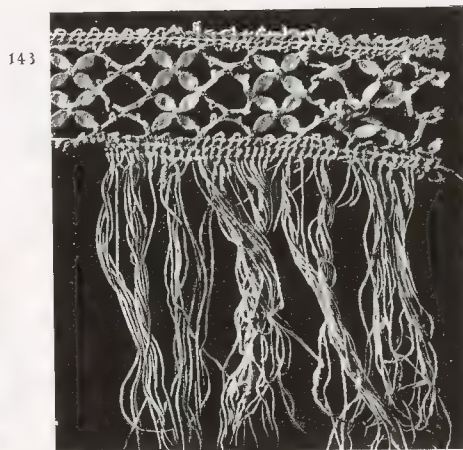
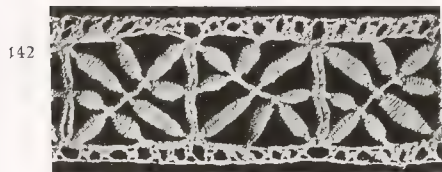


No. 141 Insertion and edging from a design for *punto tagliato*.

The little seeds in matting-stitch, characteristic of Genoese lace, form the centre of the rose, and ornament and conceal the web, which is often further ornamented with little loops. The Ida Schifi Collection, Florence.

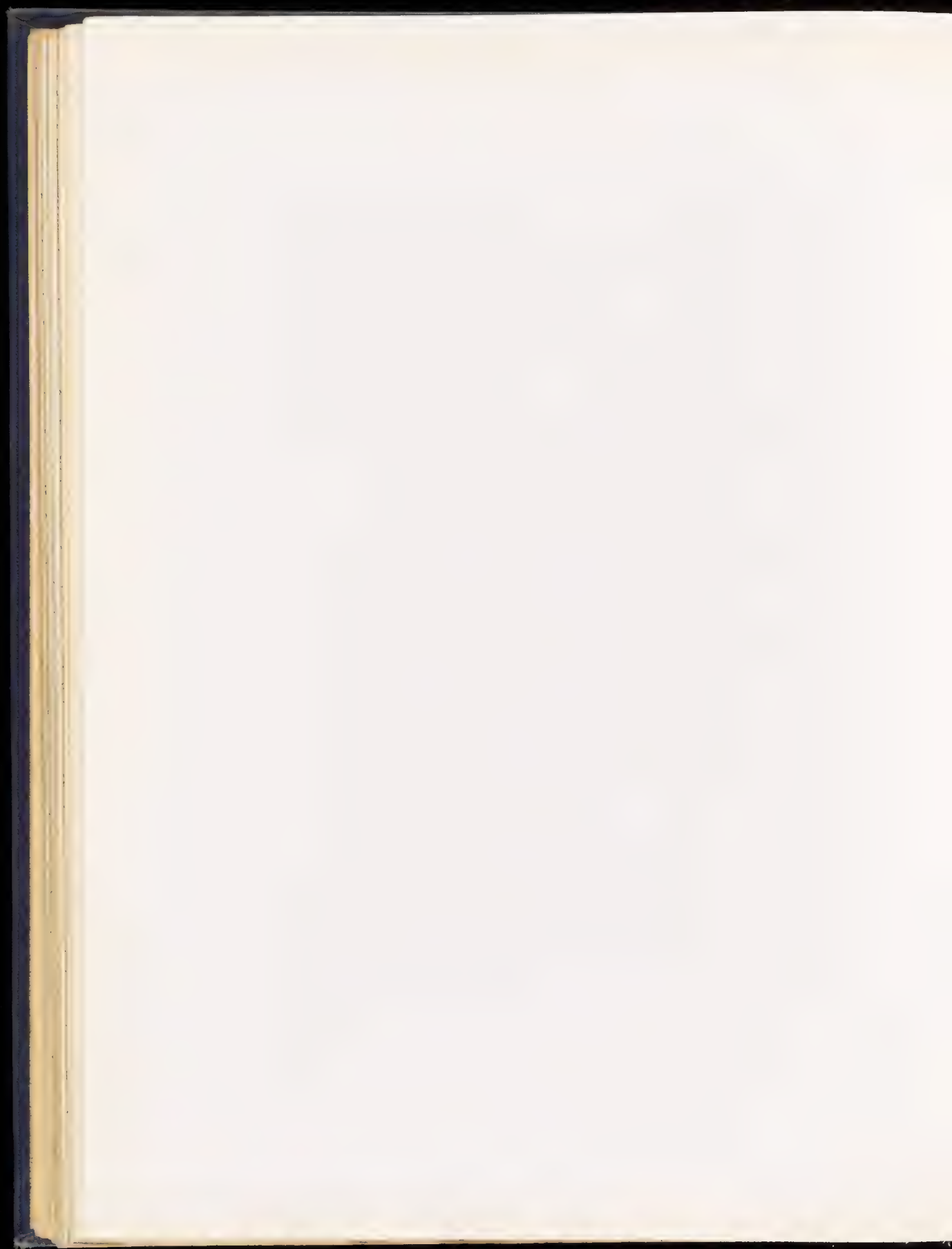


GENOA — LATTER HALF OF XVI CENTURY.



Insertion, fringes and edging from a *reticello* design.

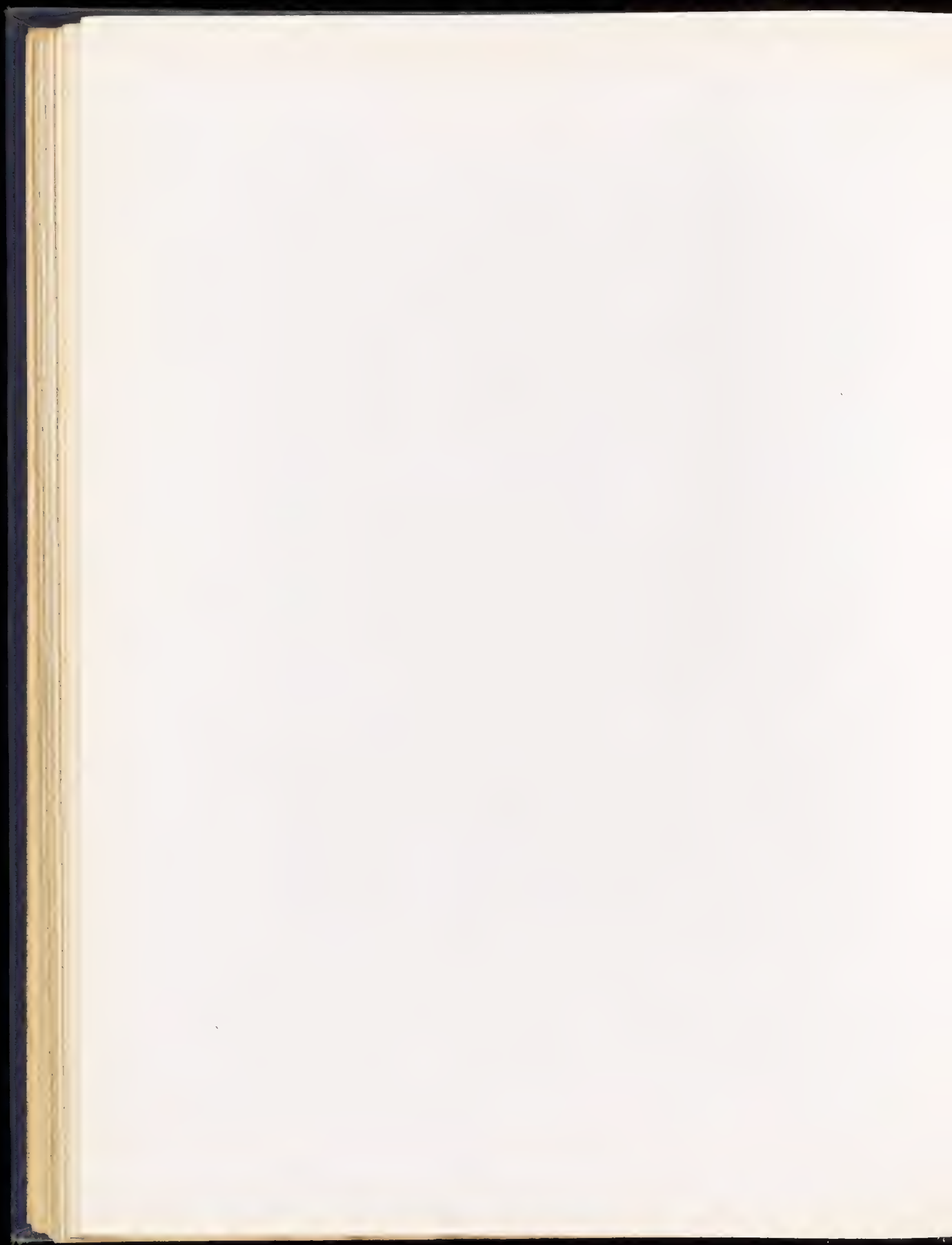
- No. 142 — An olive branch etc.
 No. 143 — Fringe and insertion.
 No. 144 — Fringe with points at intervals.
 No. 145 — Original table-cloth with embroidery and netting. The bobbin-made insertion imitates *reticello* even to the beading which simulates the square stitch of embroidery. The points are beautiful in design, showing a star which terminates in a lily.
 The Ida Schifi Collection, Florence.



GENOA — LATTER HALF OF XVI CENTURY.

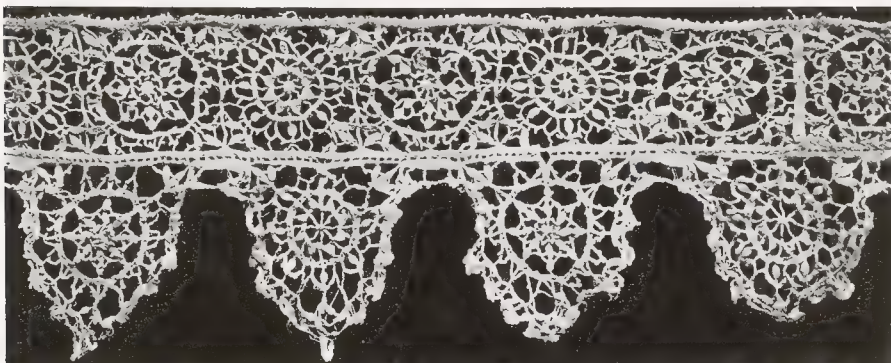


No. 146 — Original table-cloth of white linen, embroidered in coarse thread. The lace-trimming, also of coarse thread is a fine example of Genoese lace of the *reticello* type. The Ida Schiff Collection, Florence.

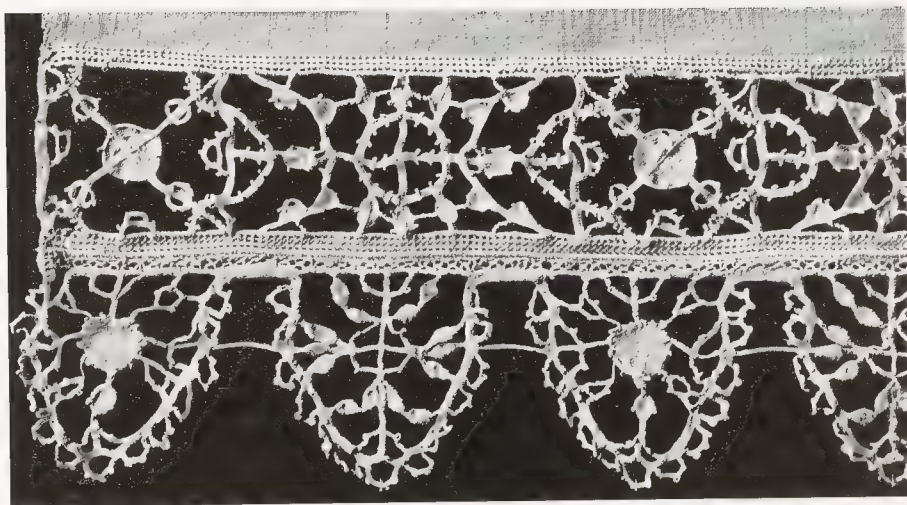


GENOA — LATTER HALF OF XVI CENTURY.

147



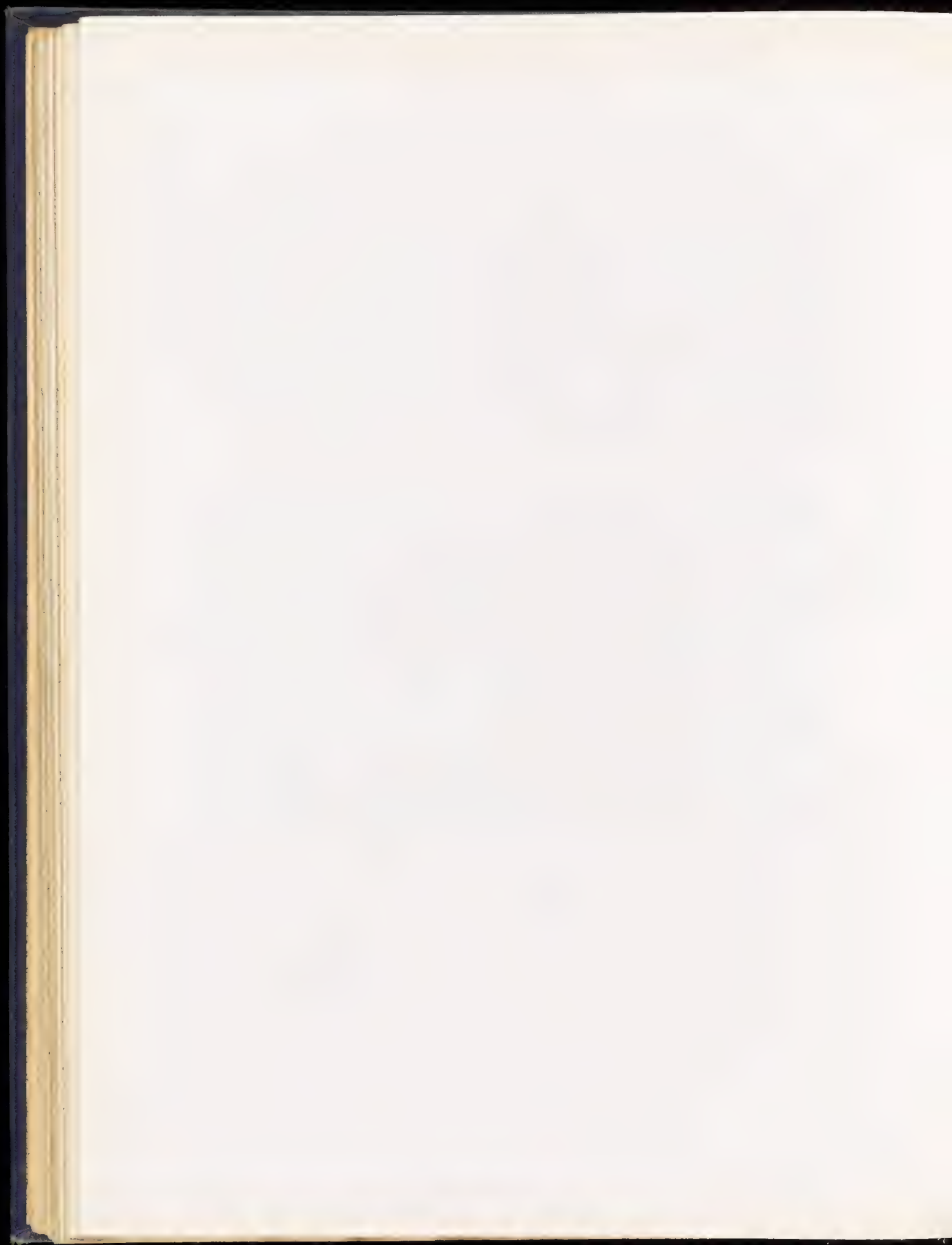
148



The points show how the bobbin-workers have copied the *reticello* needle-lace of the insertion.

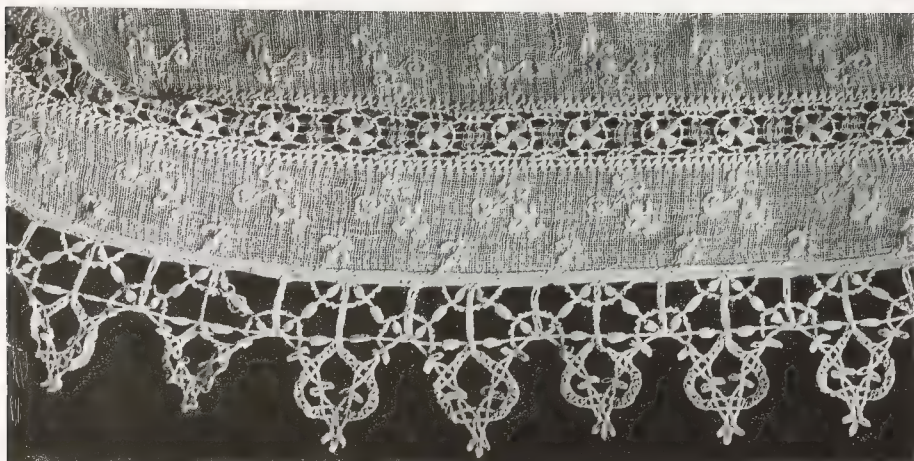
No. 147 Bargagli, Florence.

No. 148 The bobbin workers are evidently making a determined effort to overcome the great difficulty of clearly tracing the circle in the pattern, which is never blurred in outline in the needle-laces. The Ida Schifi Collection, Florence.

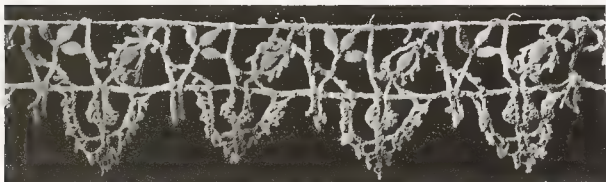


GENOA — LATTER HALF OF XVI CENTURY.

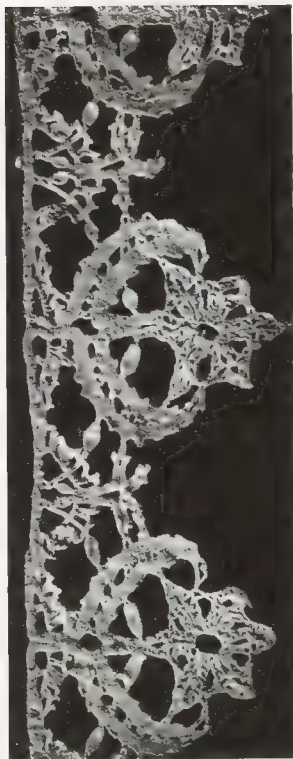
149



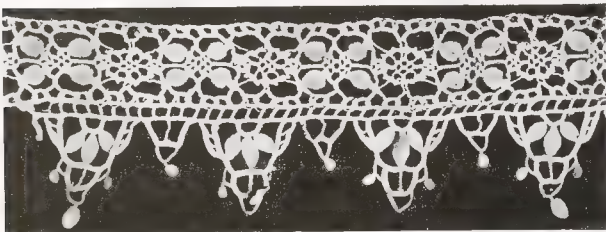
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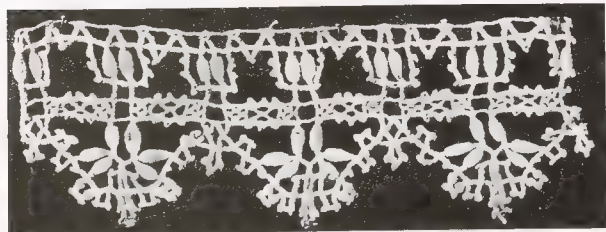
153



151

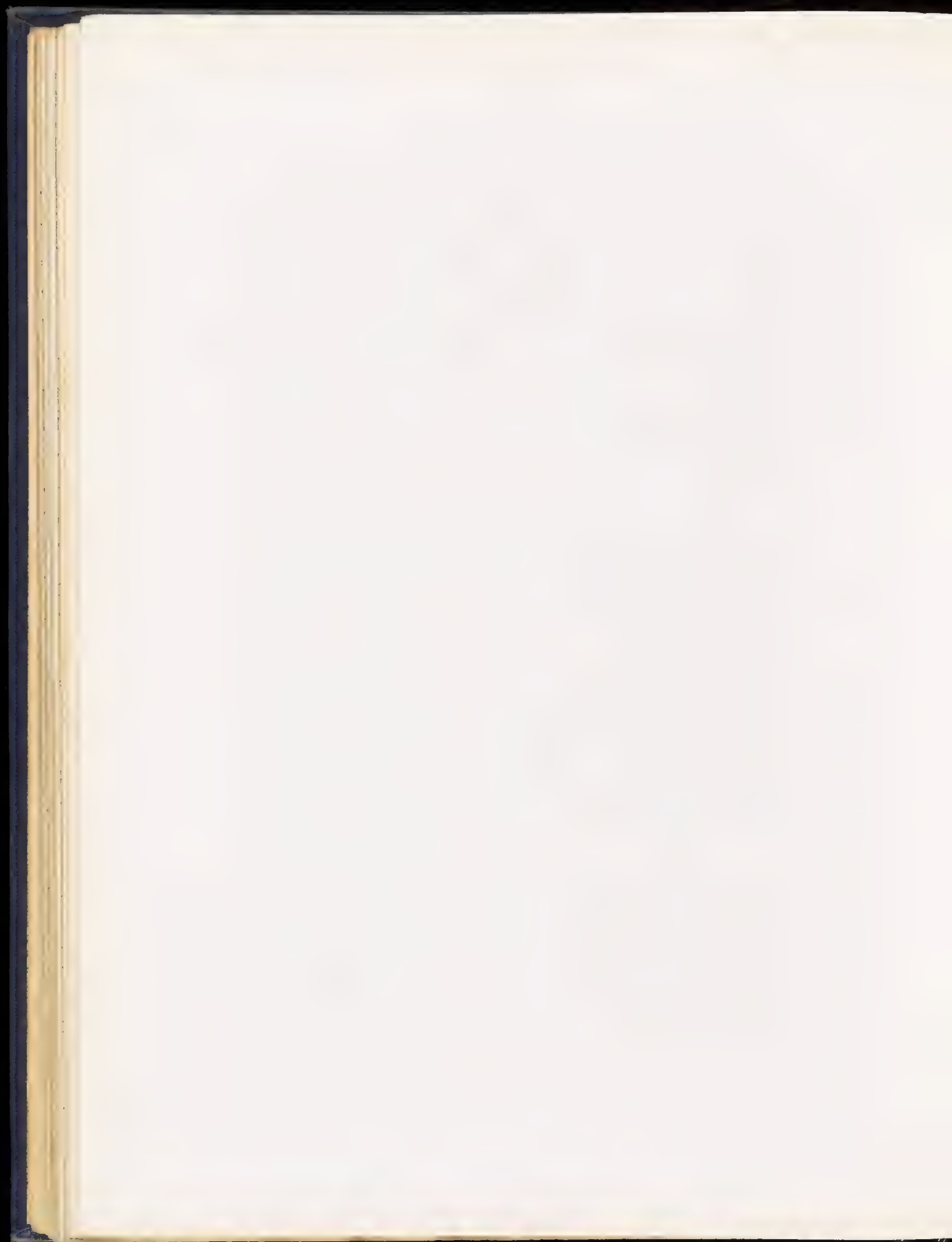


152

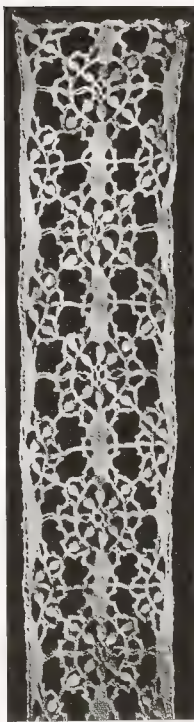


Edgings from designs for *reticello* and *punto in aria*.

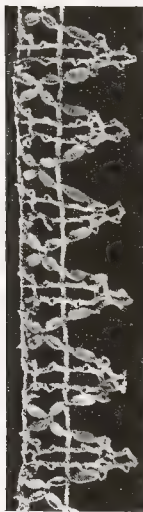
- No. 149 — Alb in Rheims linen with little embroidered motives and *sfilatura*. An insertion running round shows a *reticello* design, while the points on the edging run through hearts. Comm. Tranquilli, Ascoli Piceno.
 No. 151 — Del Carretto, Turin.
 No. 152 — Amari Collection, Florence.
 No. 153 — Points from a design for *punto in aria* tracing the form of a flower between two leaves. The Ida Schiif Collection, Florence.



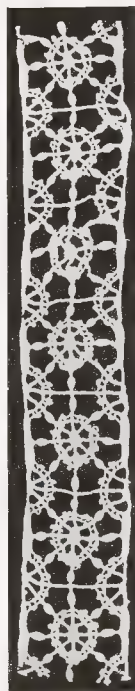
GENOA -- LATTER HALF OF XVI CENTURY.



154



158



155



159



156



160

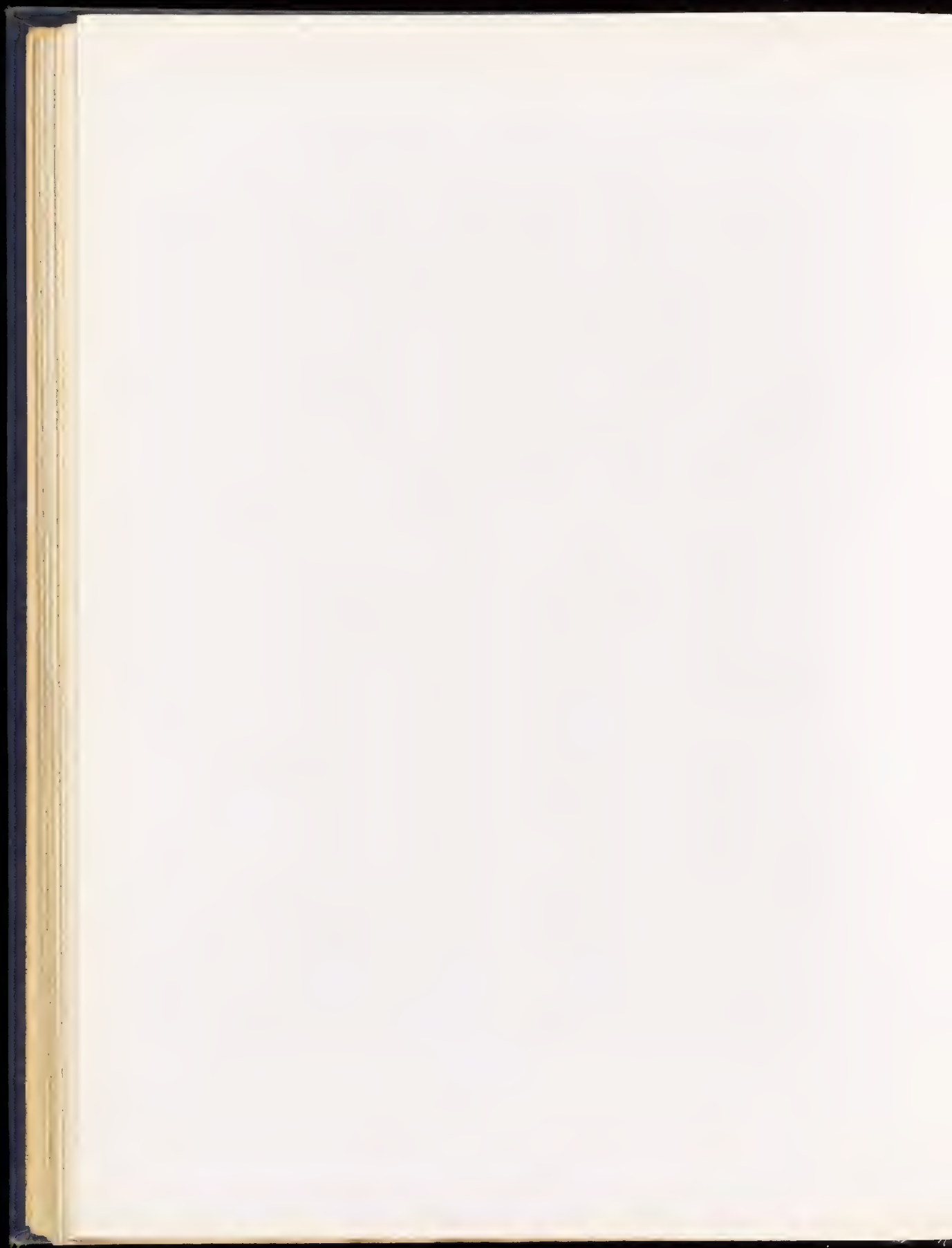


157

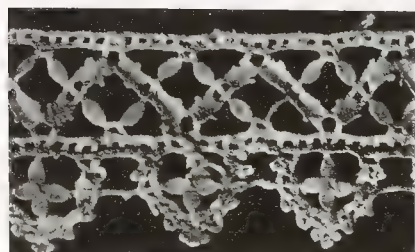


161

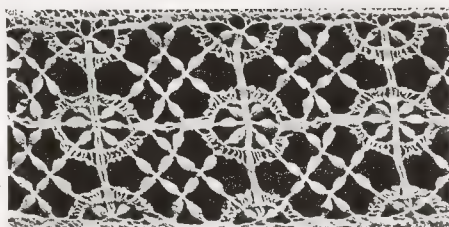
Insertion and pointed edging from a *reticello* design.



GENOA — LATTER HALF OF XVI CENTURY.

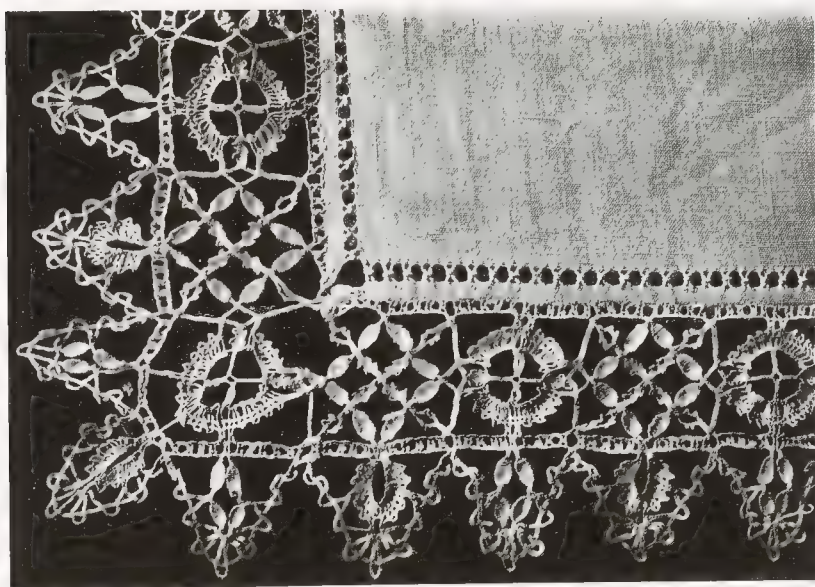


163



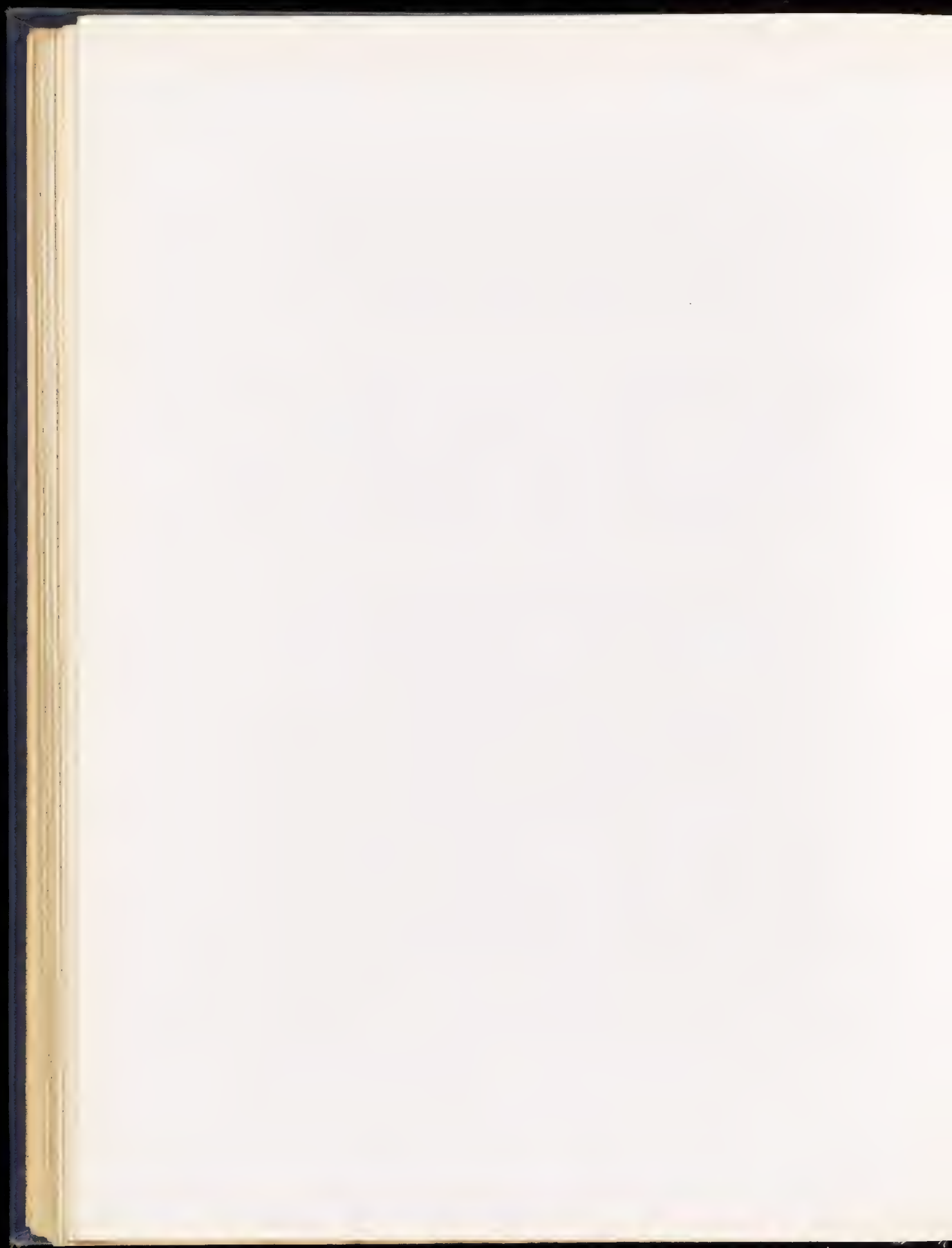
164

165



Insertion and pointed edging from a *reticello* design.

Ida Schiffr Collection, Florence.

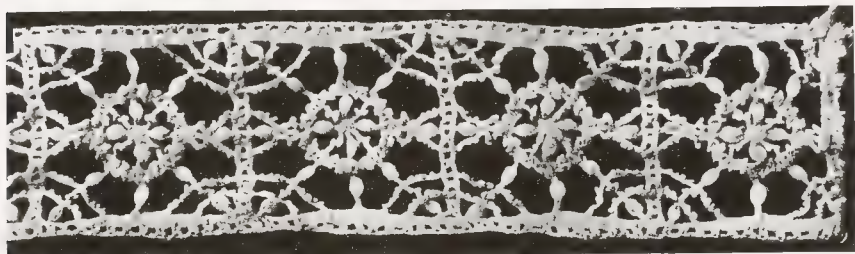


GENOA — LATTER HALF OF XVI CENTURY.

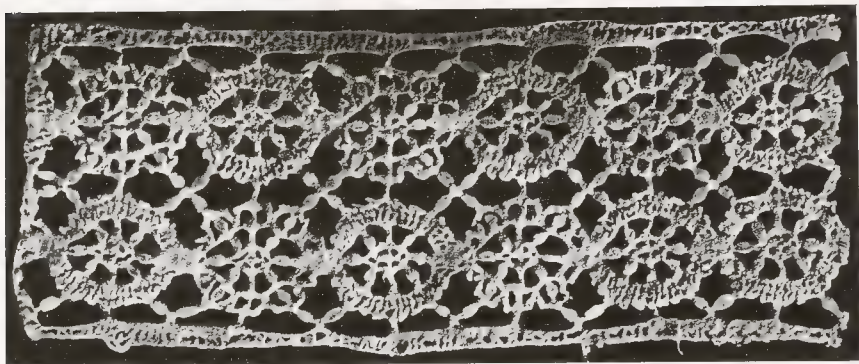
166



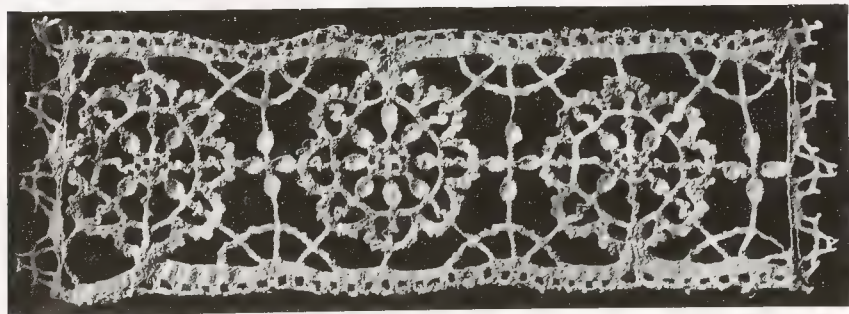
167



168

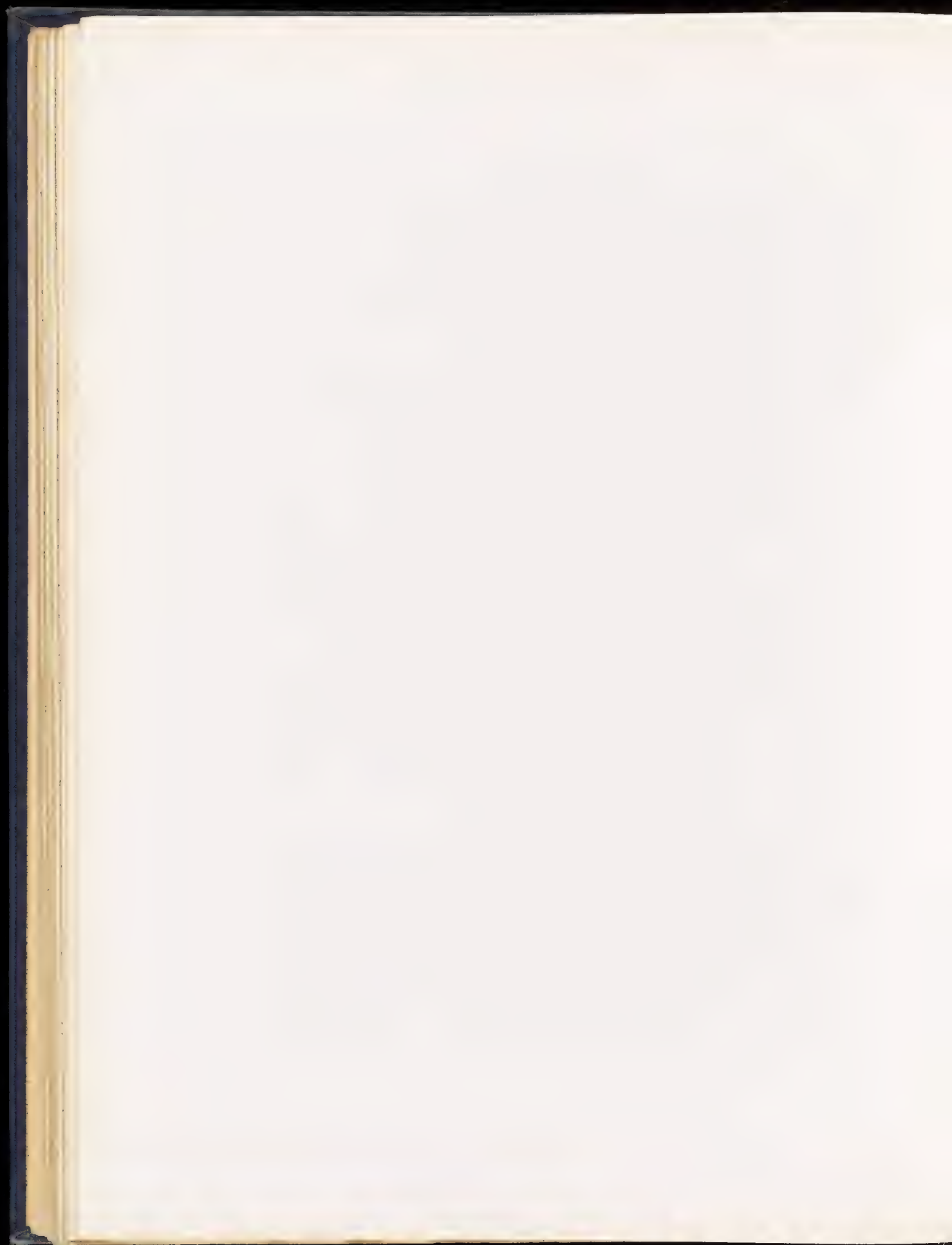


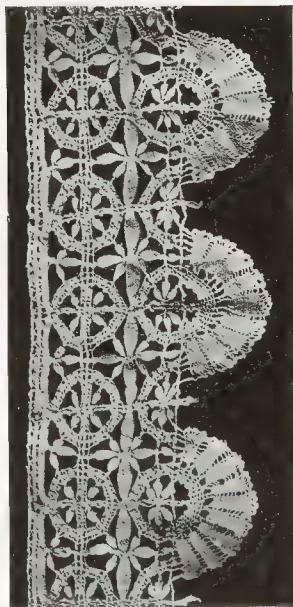
169



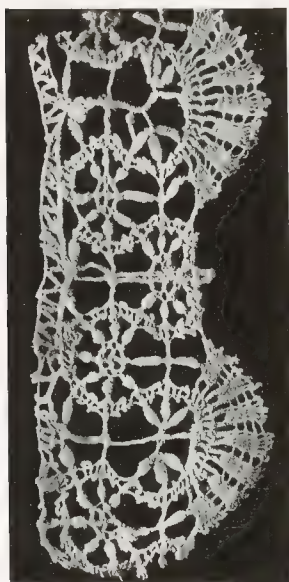
Insertions with variations on a single design for *reticello*.

The Ida Schiff Collection, Florence.

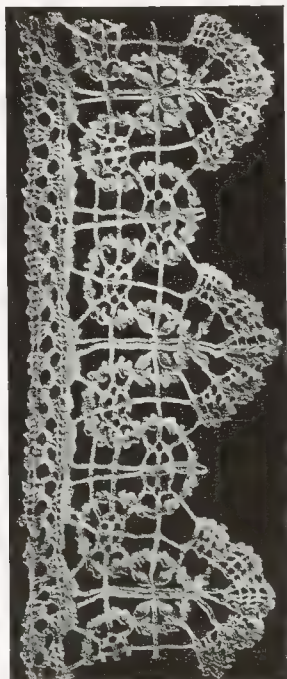




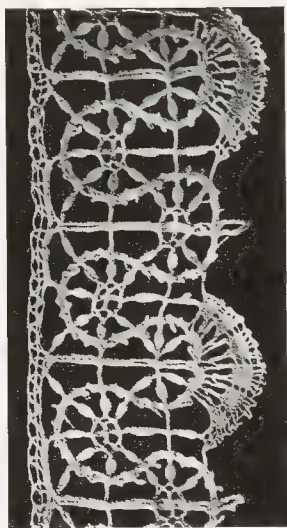
170



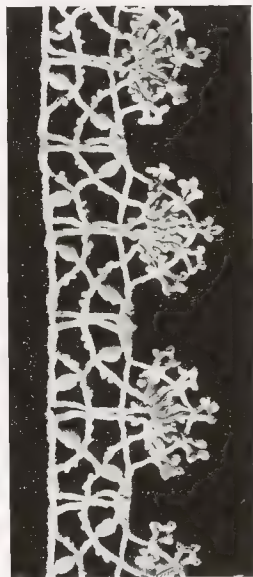
172



171



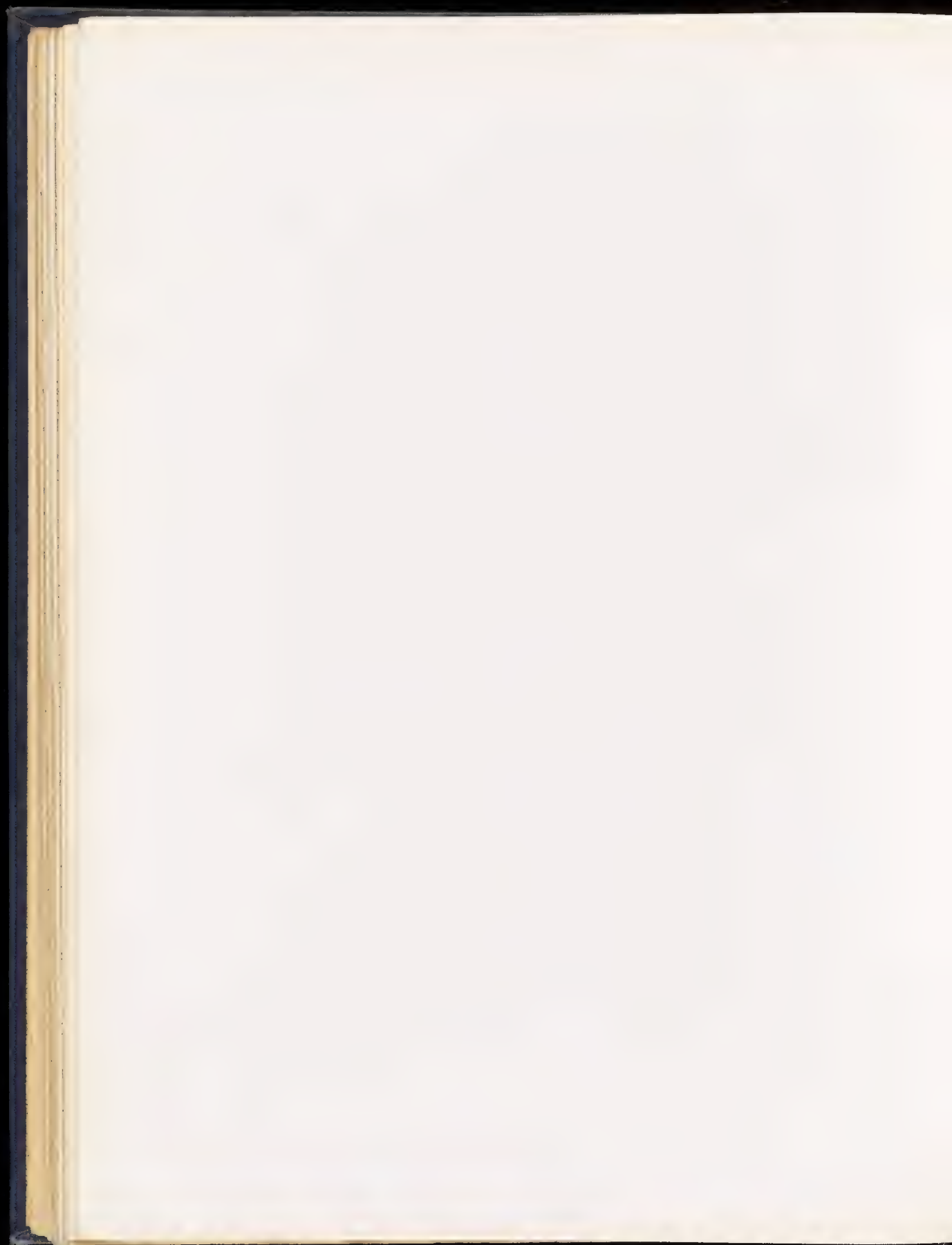
173



174

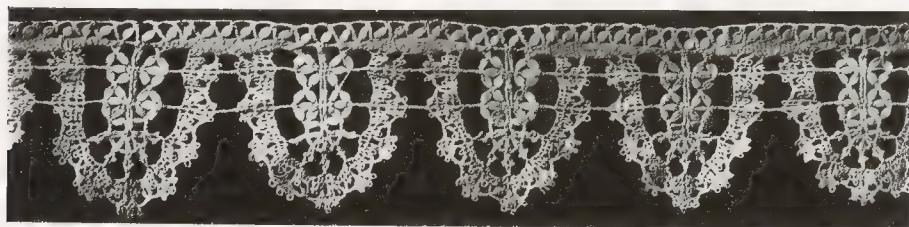
Points called bell-points, on account of their bell-like shape.

No. 170, Mühlre, Genoa.
 Nos. 171, 173 — Ida Schiiff Collection, Florence.
 No. 172 — Cluny Museum.
 No. 174 — Baldini, Florence



GENOA — XVII CENTURY.

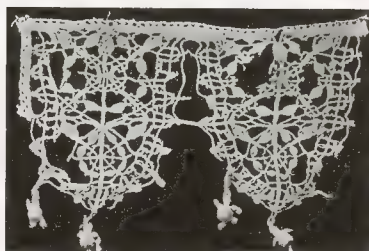
175



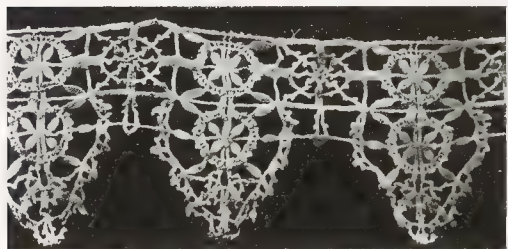
176



177



178



179



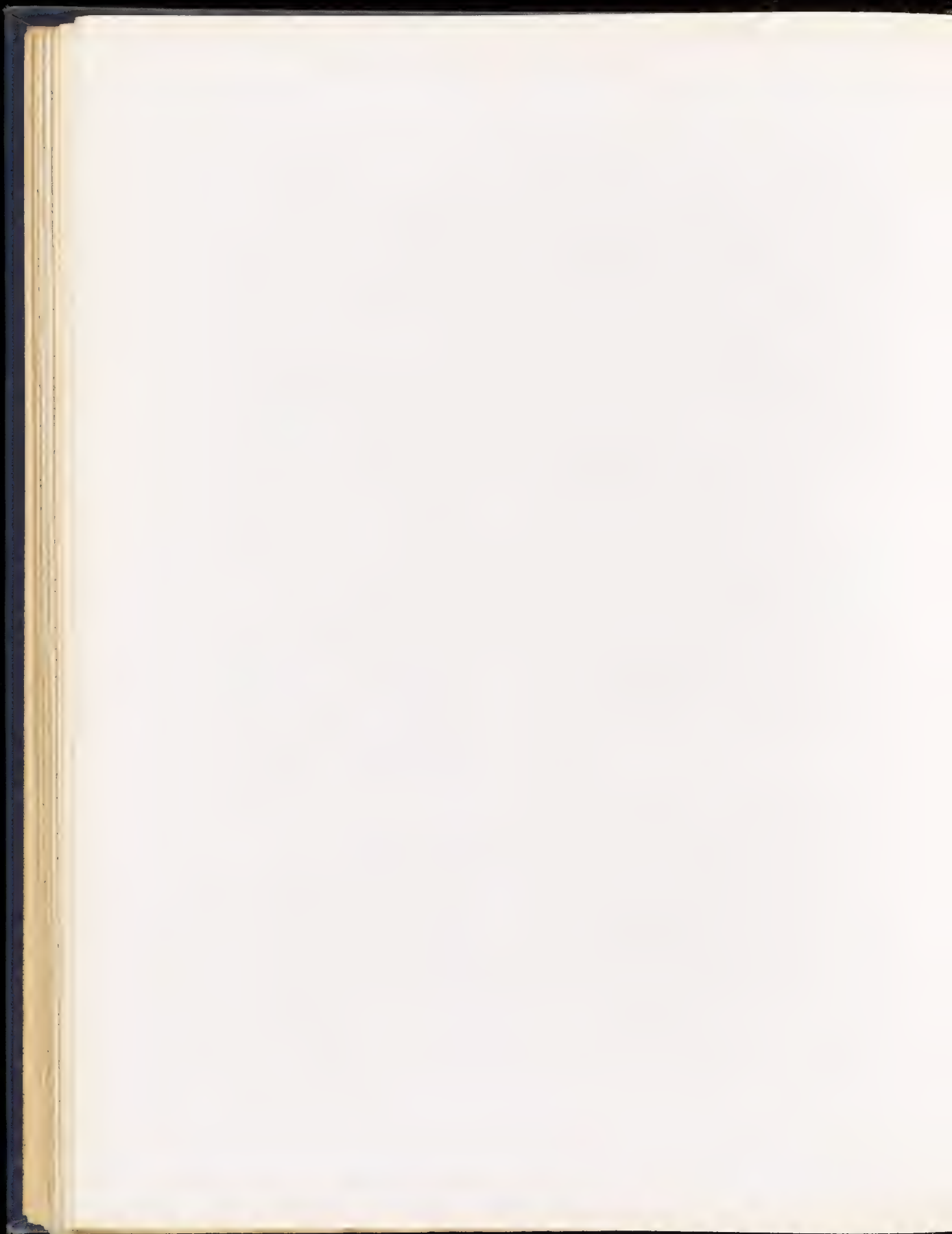
180



Genoese rose lace.

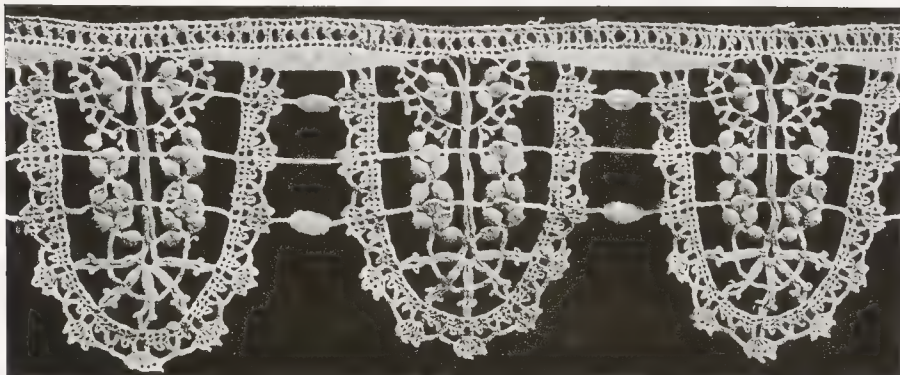
Nos. 175, 176, 178, 179, 180 - Show the same design executed in divers ways. The Ida Schiff Collection, Florence.

No. 177 - When made originally, each point must have been composed of three flakes or petals. Correr Museum, Venice.

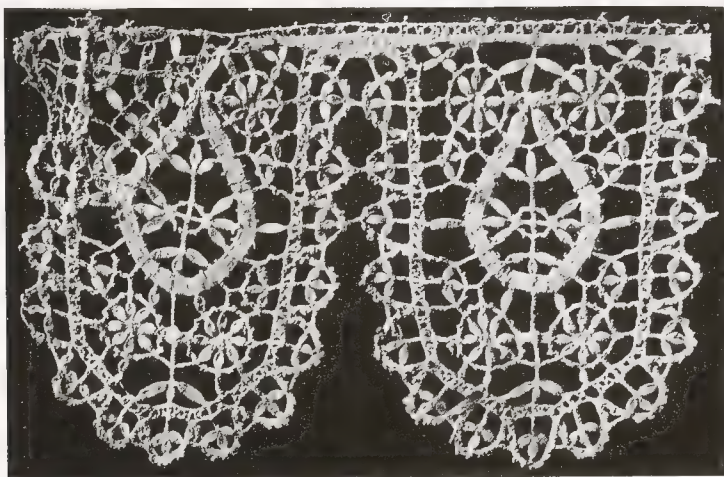


GENOA — XVII CENTURY.

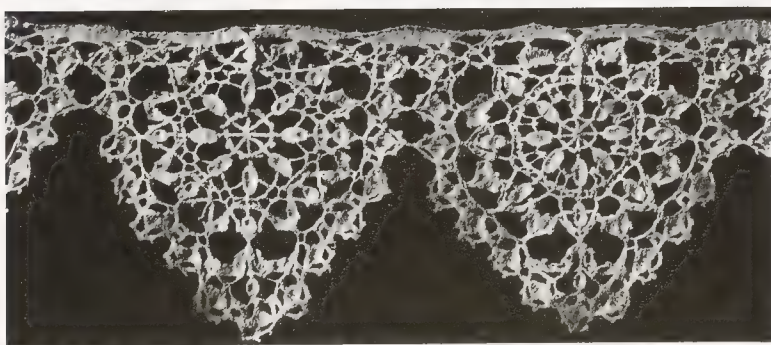
181



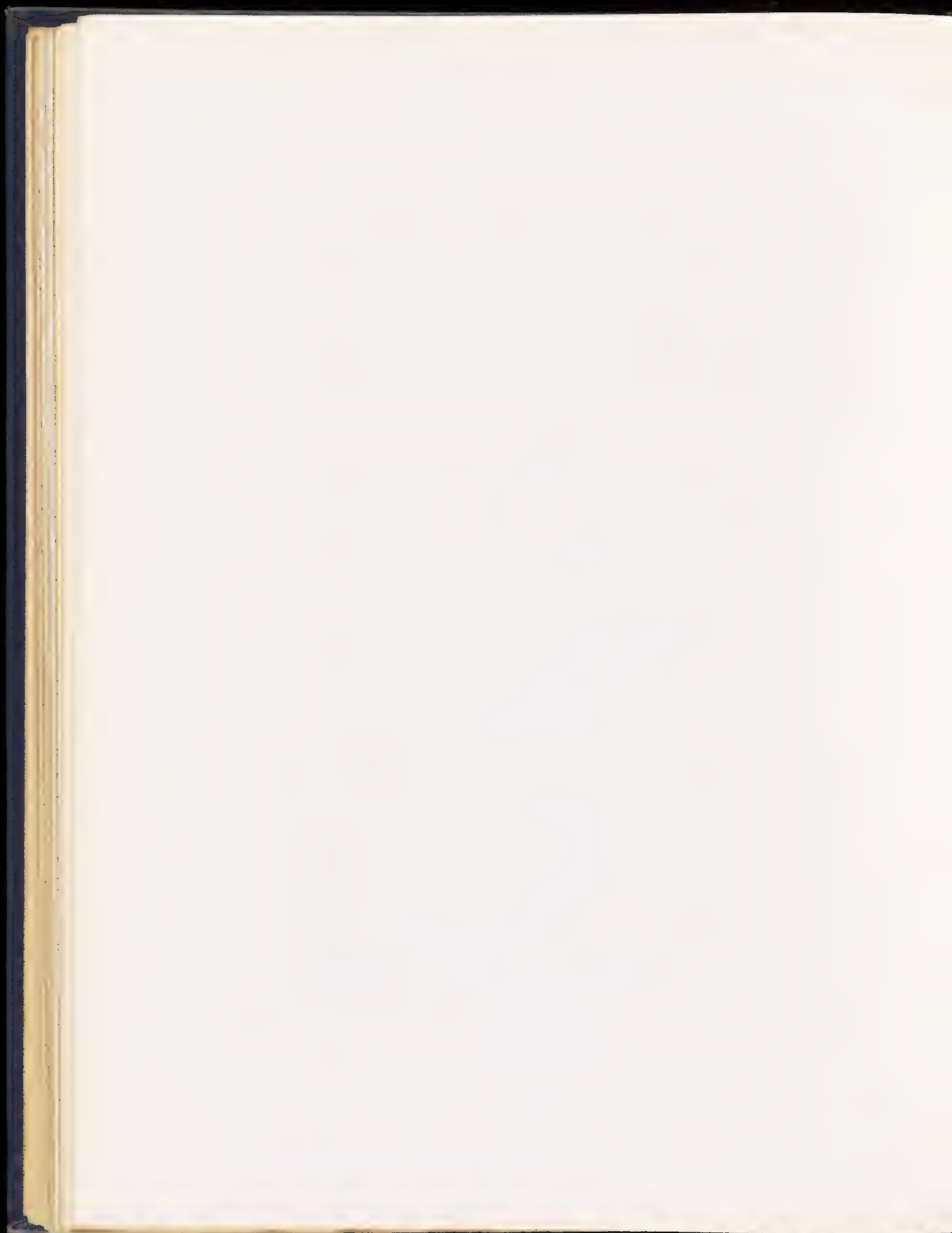
182



183

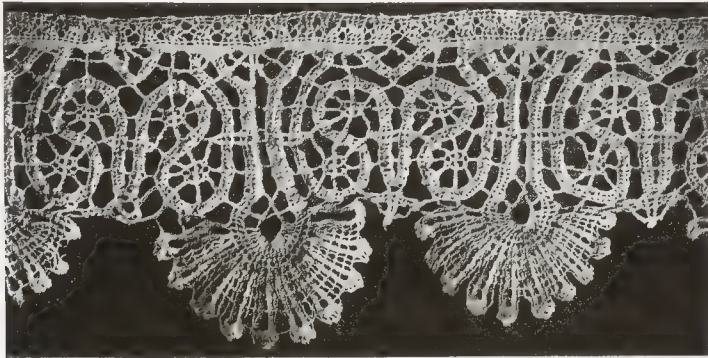


Genoese rose-lace.
The Ida Schiff Collection, Florence.

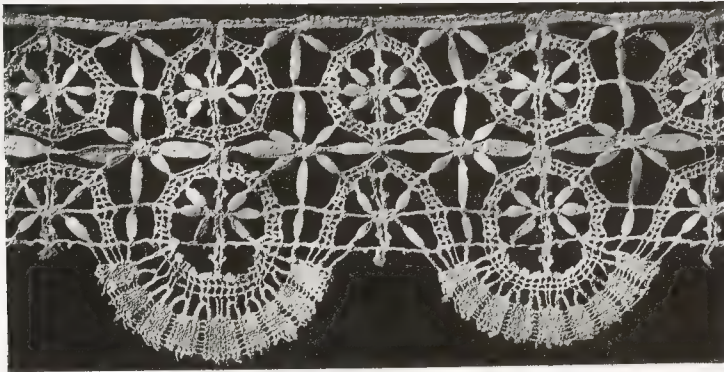


GENOA — XVII CENTURY.

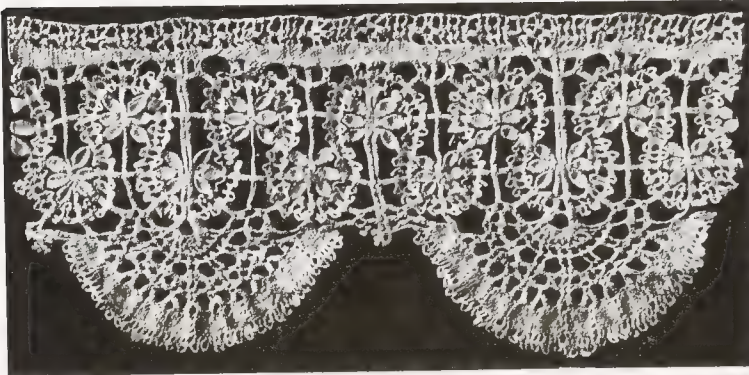
184



185

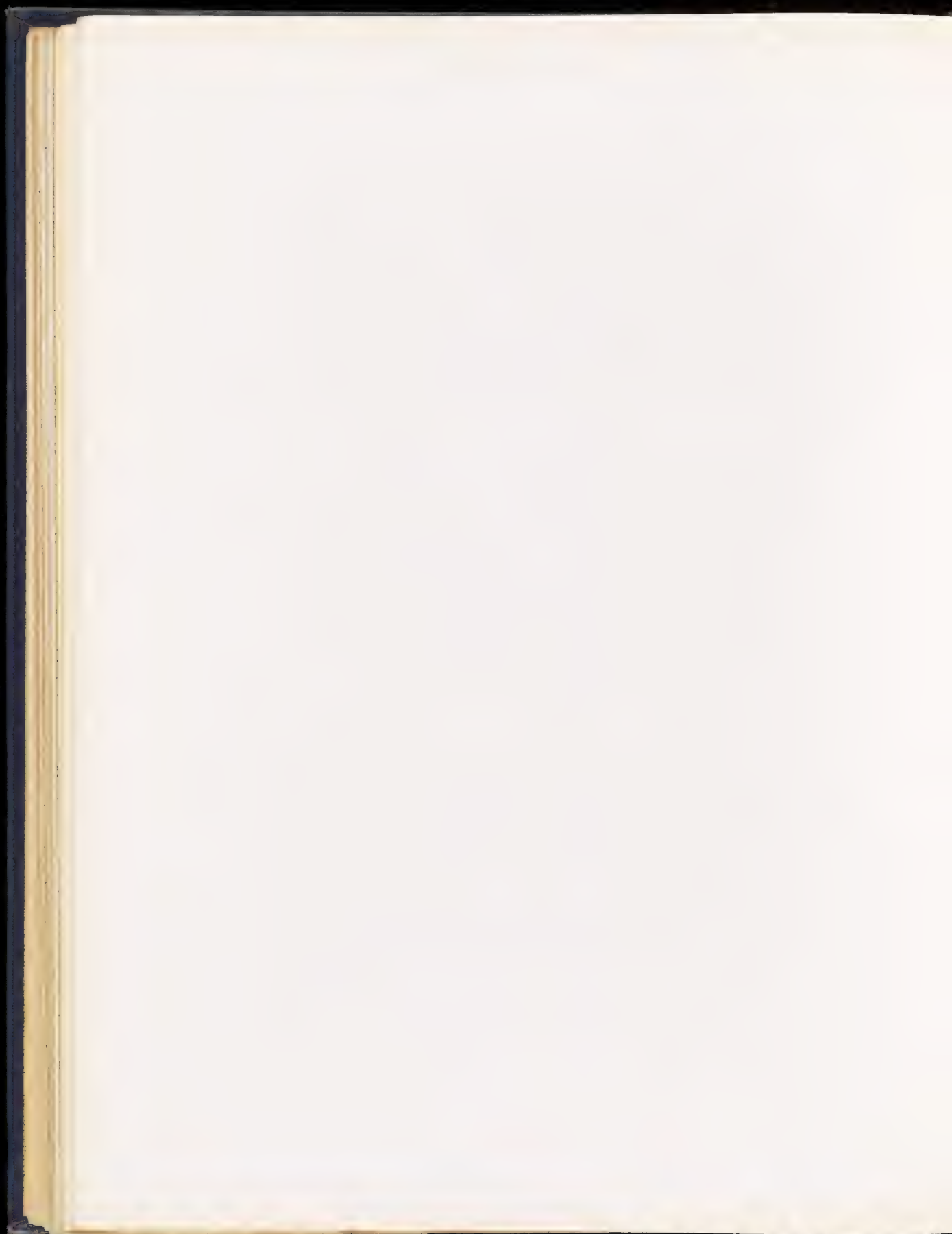


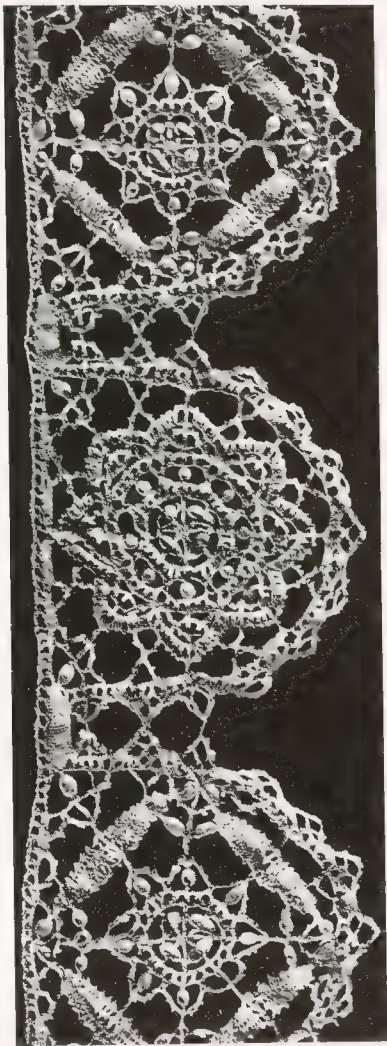
186



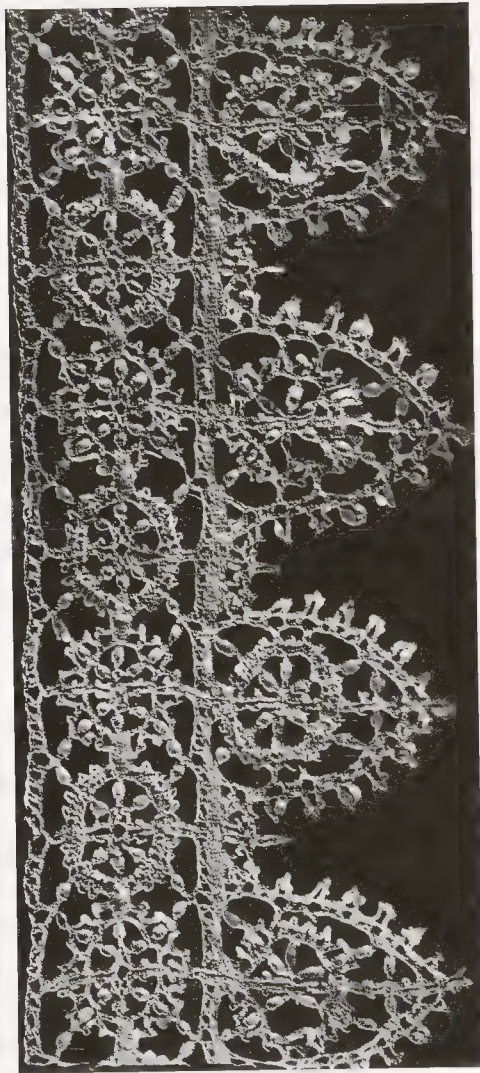
Genoese rose-lace with Bell-points.

The Ida Schiff Collection, Florence.





187

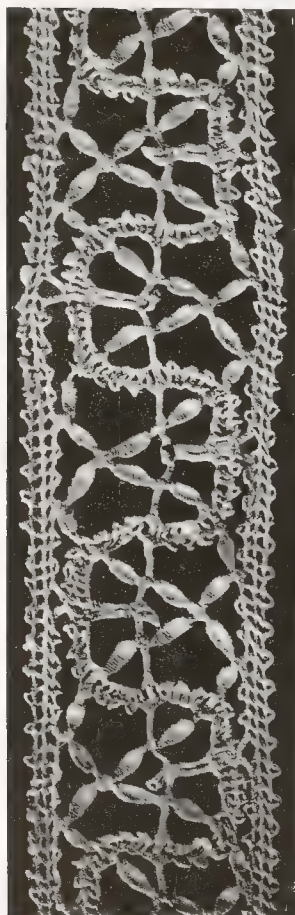


188

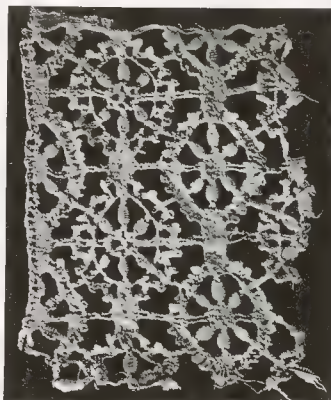
Genoese rose-lace.
The Ila Schiff Collection, Florence.



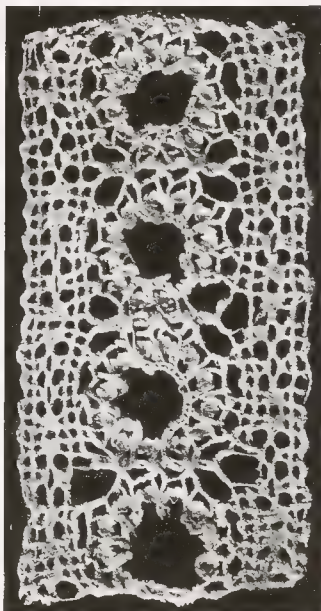
189



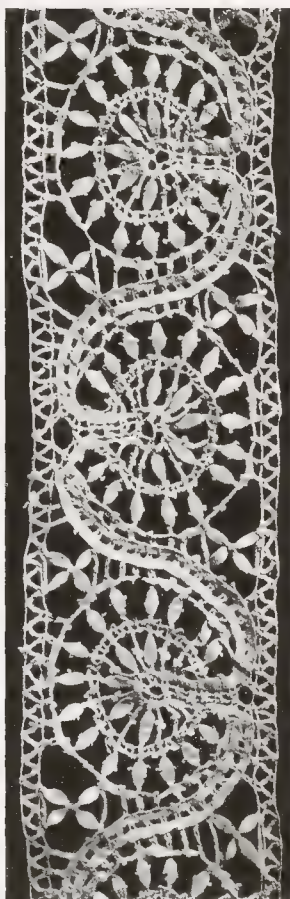
191



190

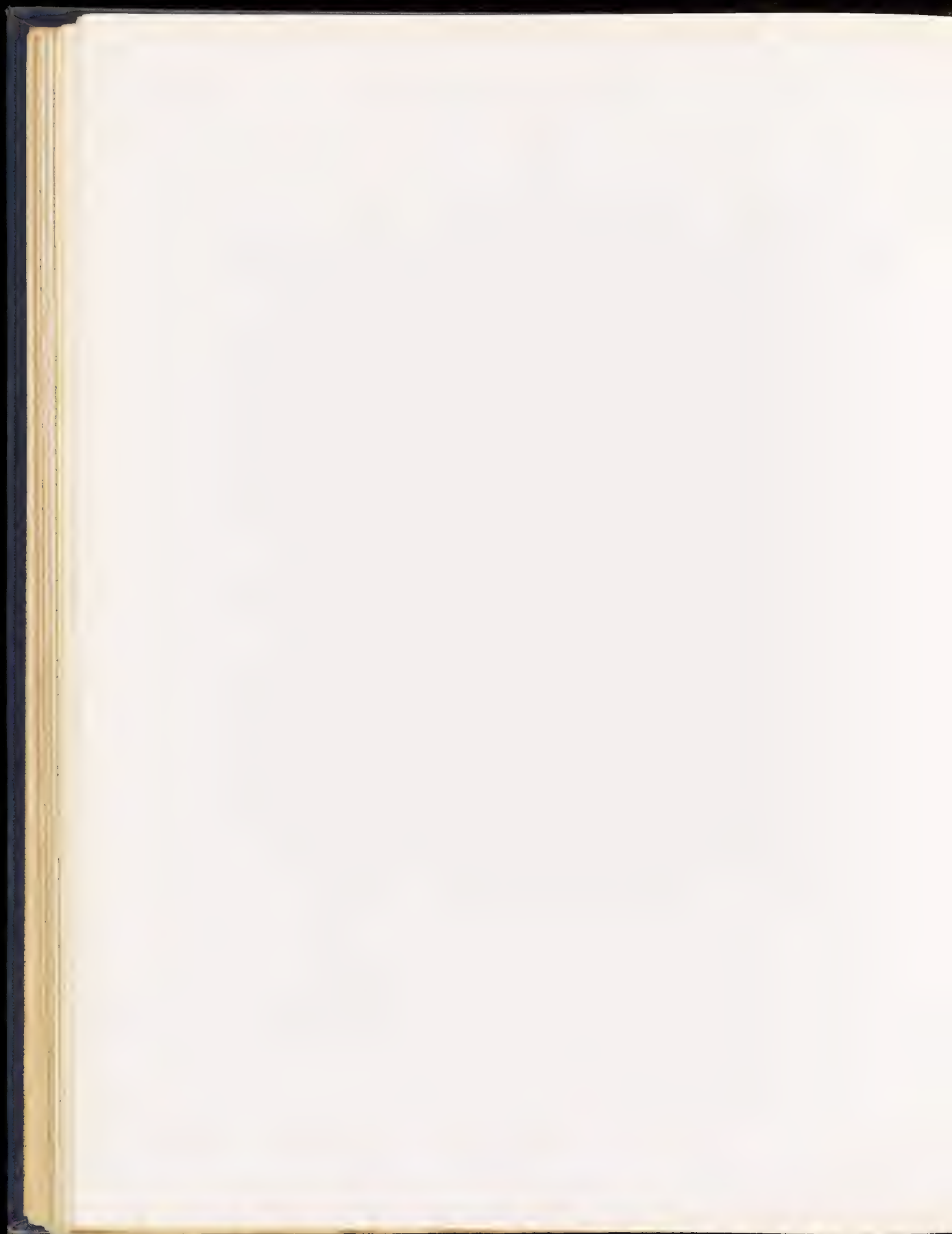


192



Insertions.

- No. 190 - The material of the dress was puffed through the circular holes of the lace.
 No. 192 - The design suggests motives meant for *reticello*. The Ida Schiffl Collection, Florence.

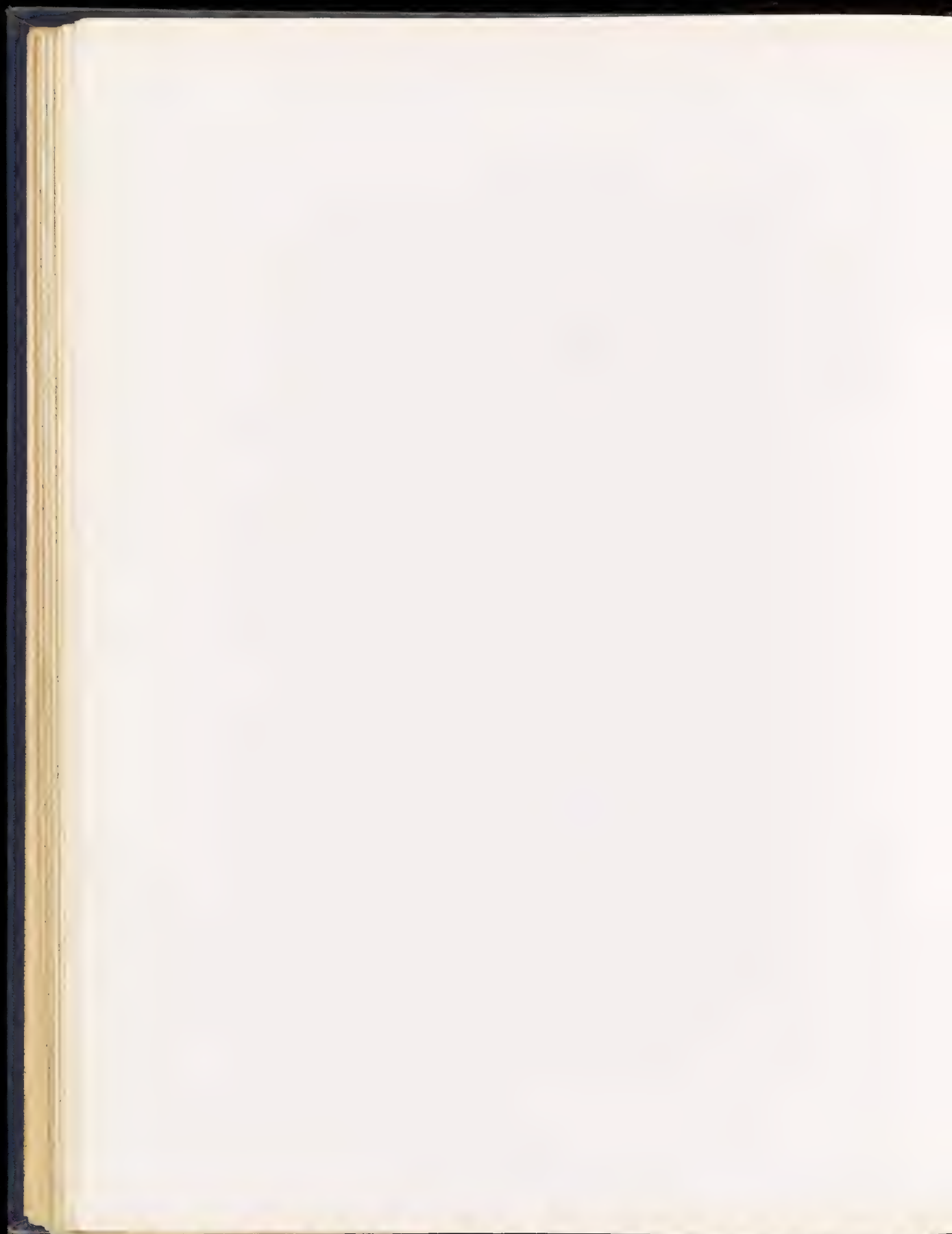


GENOA — XVII CENTURY.



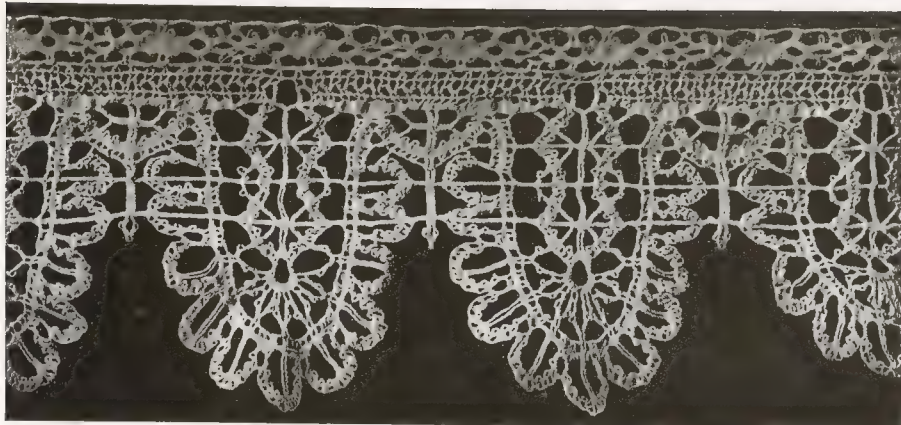
No. 193 — Point for high wired collar.

This most exquisite piece has an insertion, in which appear two birds turning away from a flower; in the point is a two-headed eagle crowned. The design is carried out in *toile* after the Milanese manner, while the many Genoese *armelle* almost give the effect of a barred foundation. It is a fine example of lace composed of Genoese and Milanese elements. The arrangement of the eagle shows the lace was intended for a stiffly-wired high collar. The Ida Schiff Collection, Florence.



GENOA — XVII CENTURY.

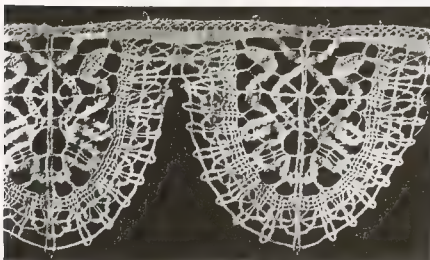
194



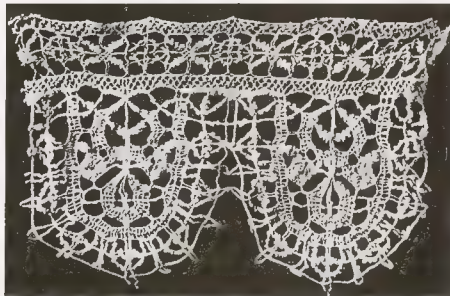
195



196

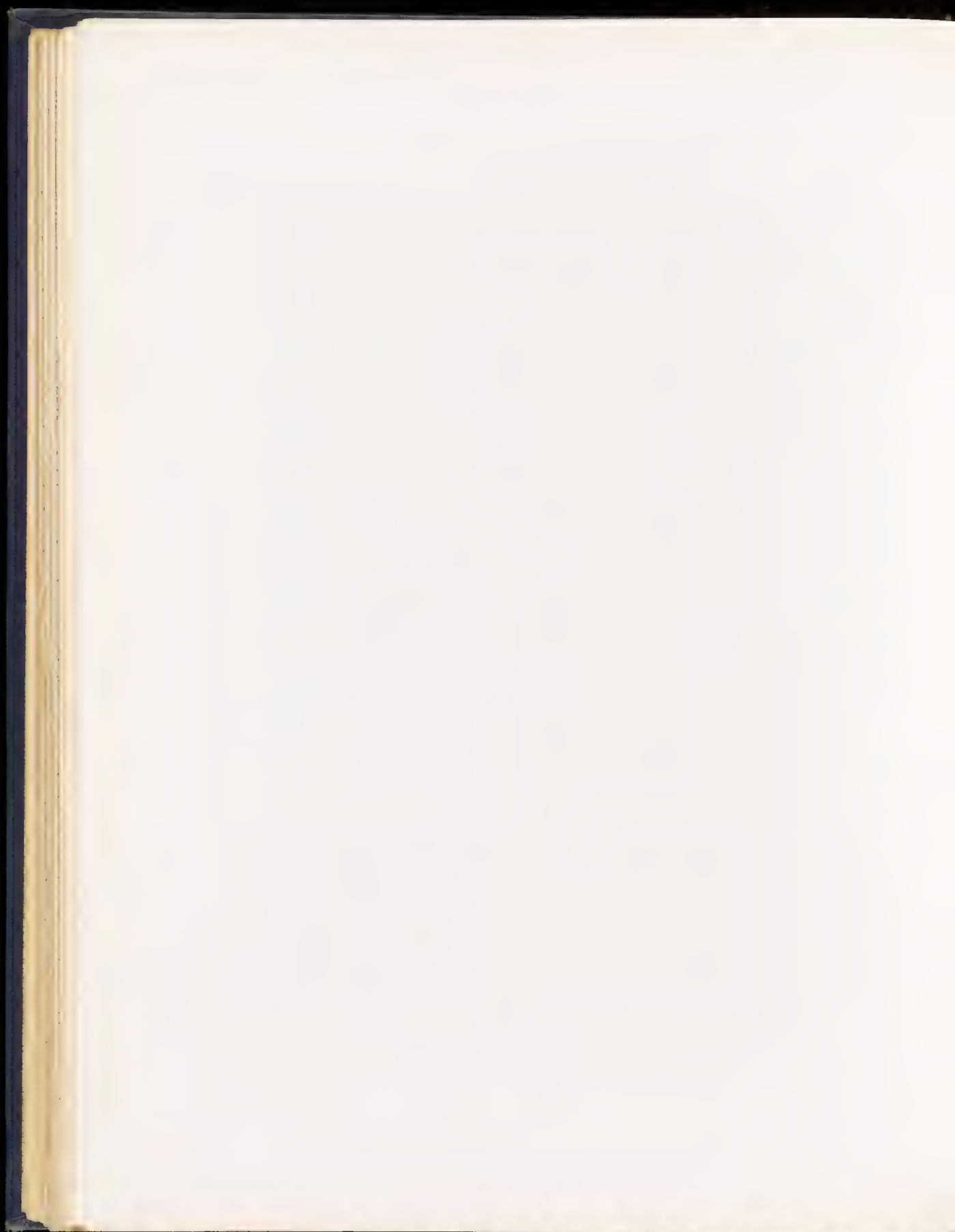


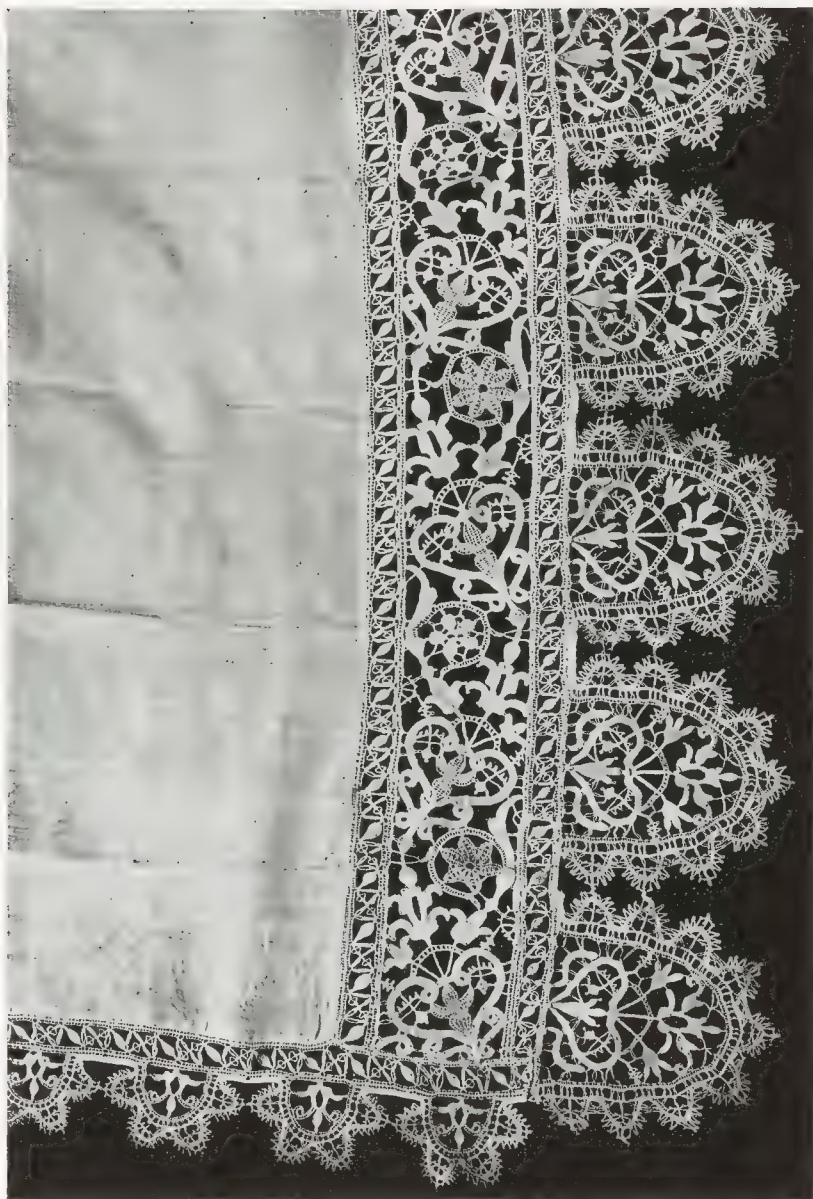
197



Light Genoese rose-lace.

No. 194 - Brown lace made of finest thread of aloes. Property Principessa Corsini, Florence.
Nos. 195, 196, 197 - The Ida Schiff Collection, Florence

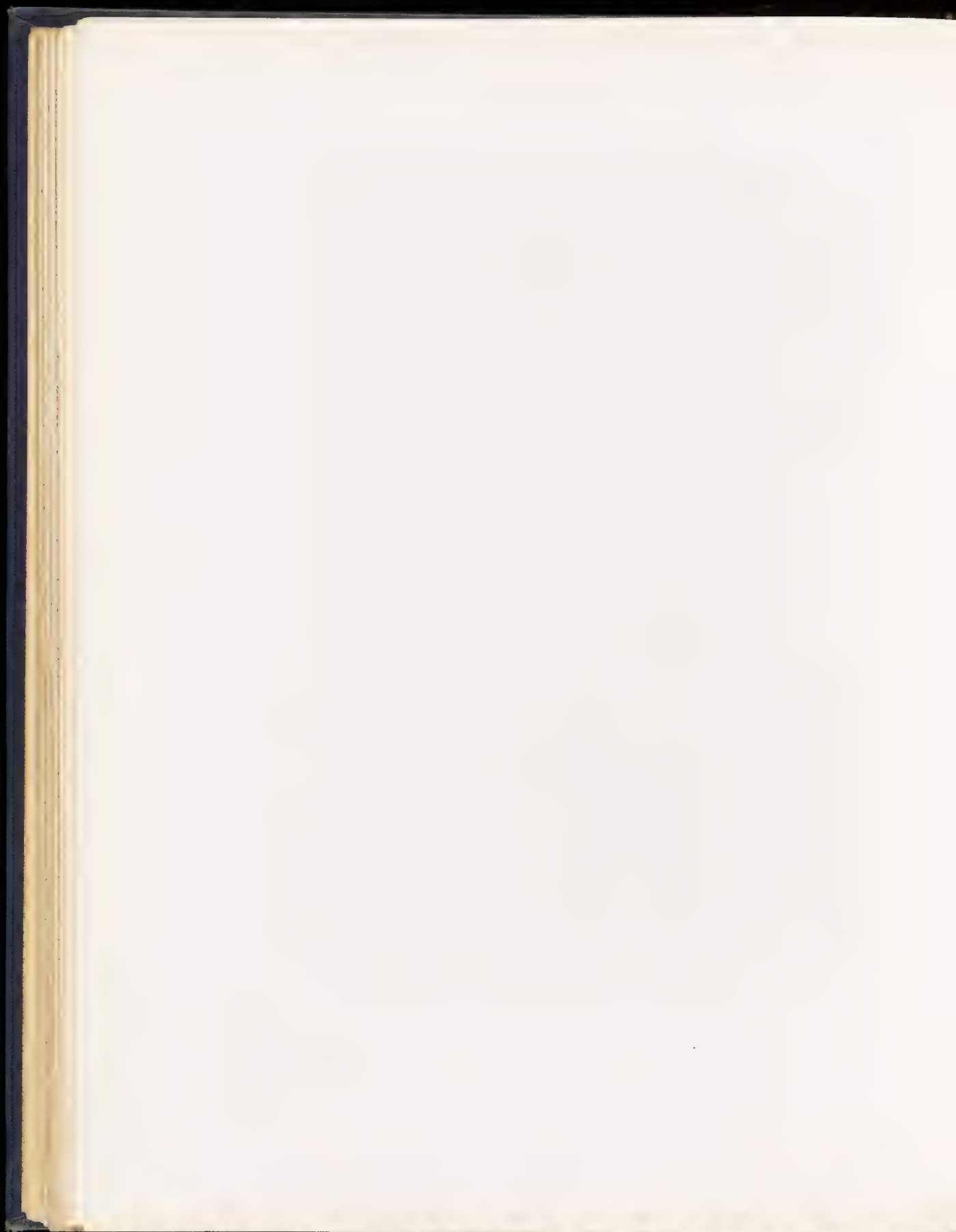




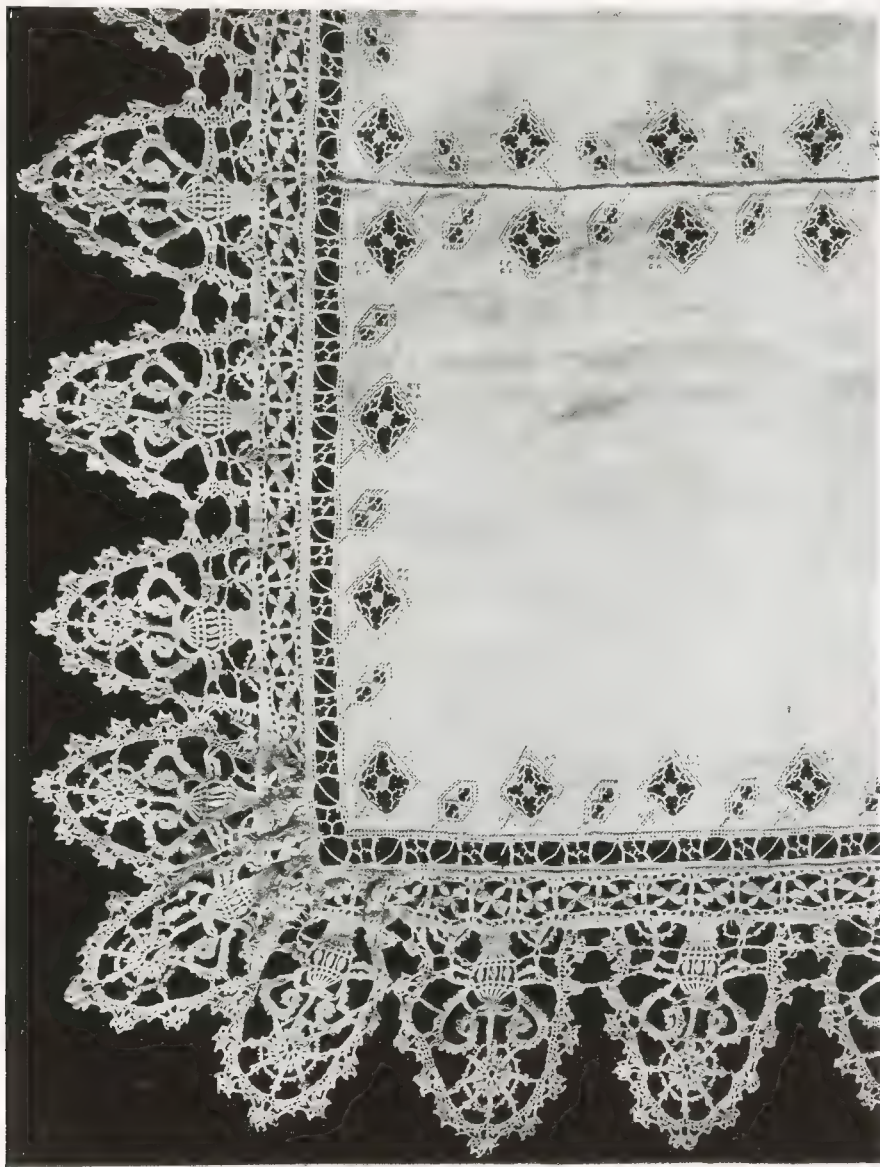
No. 198

Original pinaflore. Insertion and edging from a design for *punto in aria*.

A most marvellous design, recalling those spoken of by Cesare Vecellio in his - *Corona delle Nobili e Virtuose Donne* -, wherein, speaking of such lace he remarks: "one might make this lace with bobbins". Although we have not reached that extraordinary period of variety in design which commenced in the XVIII century, effect of light and shade is obtained successfully by contrasting matting-stitch with plain strands. Antolini, Macerata.

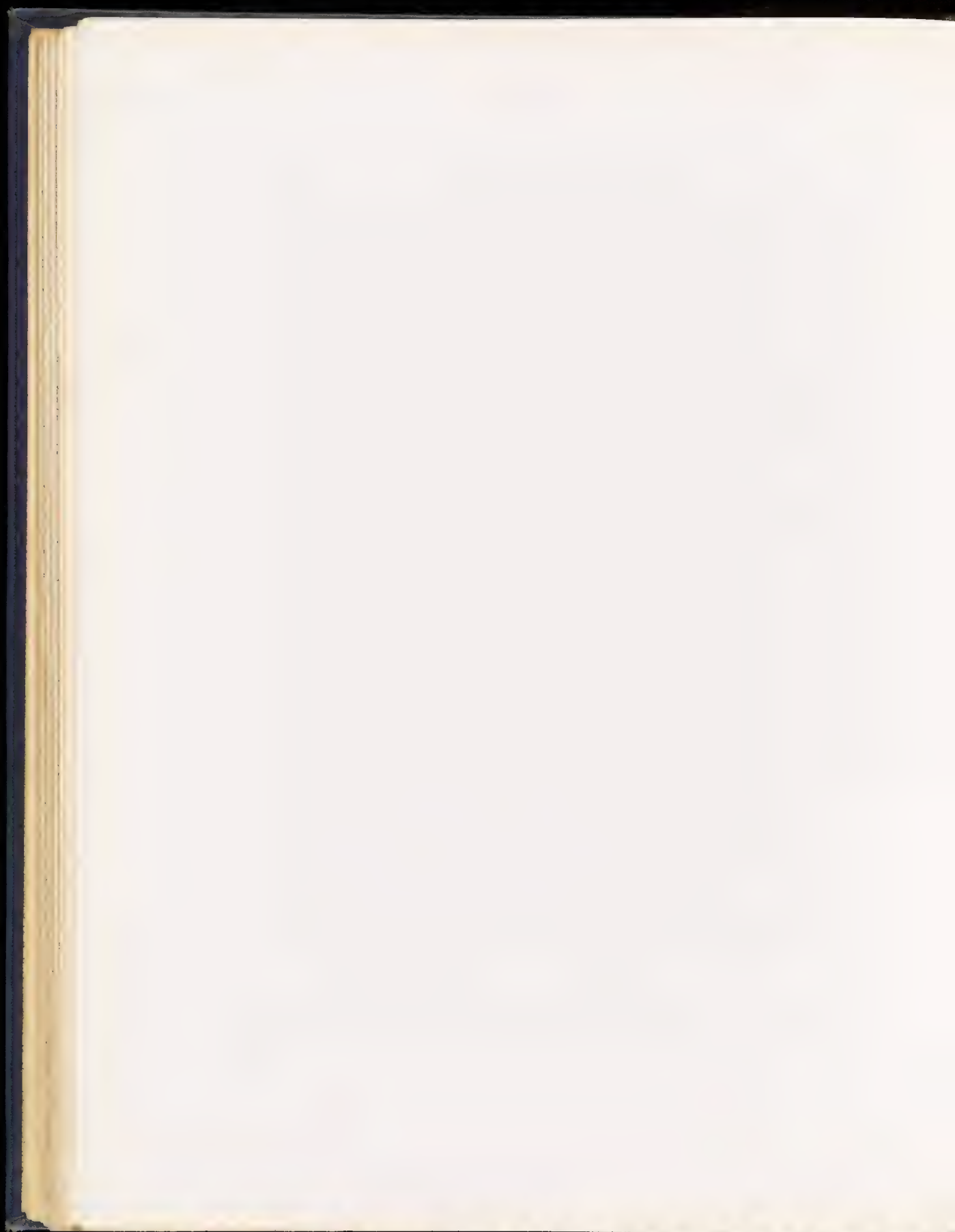


GENOA — XVII CENTURY.

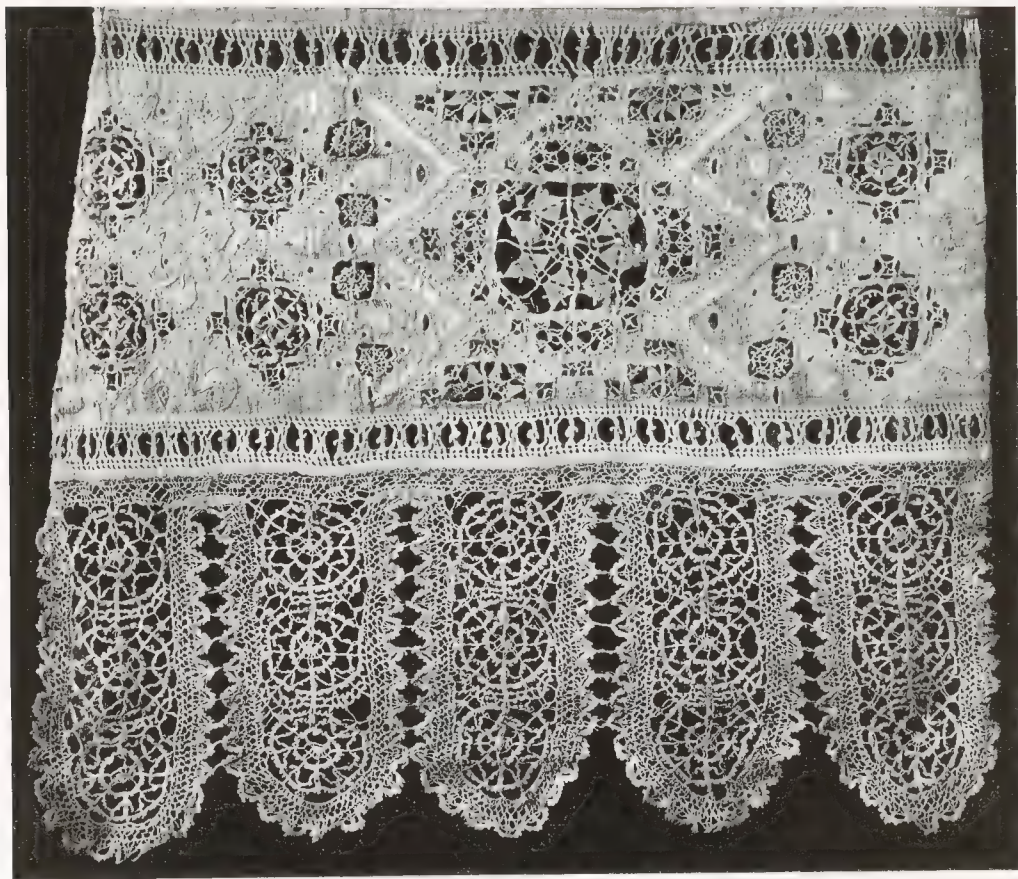


No. 199 - Pointed edging from a design for *punto in aria*.

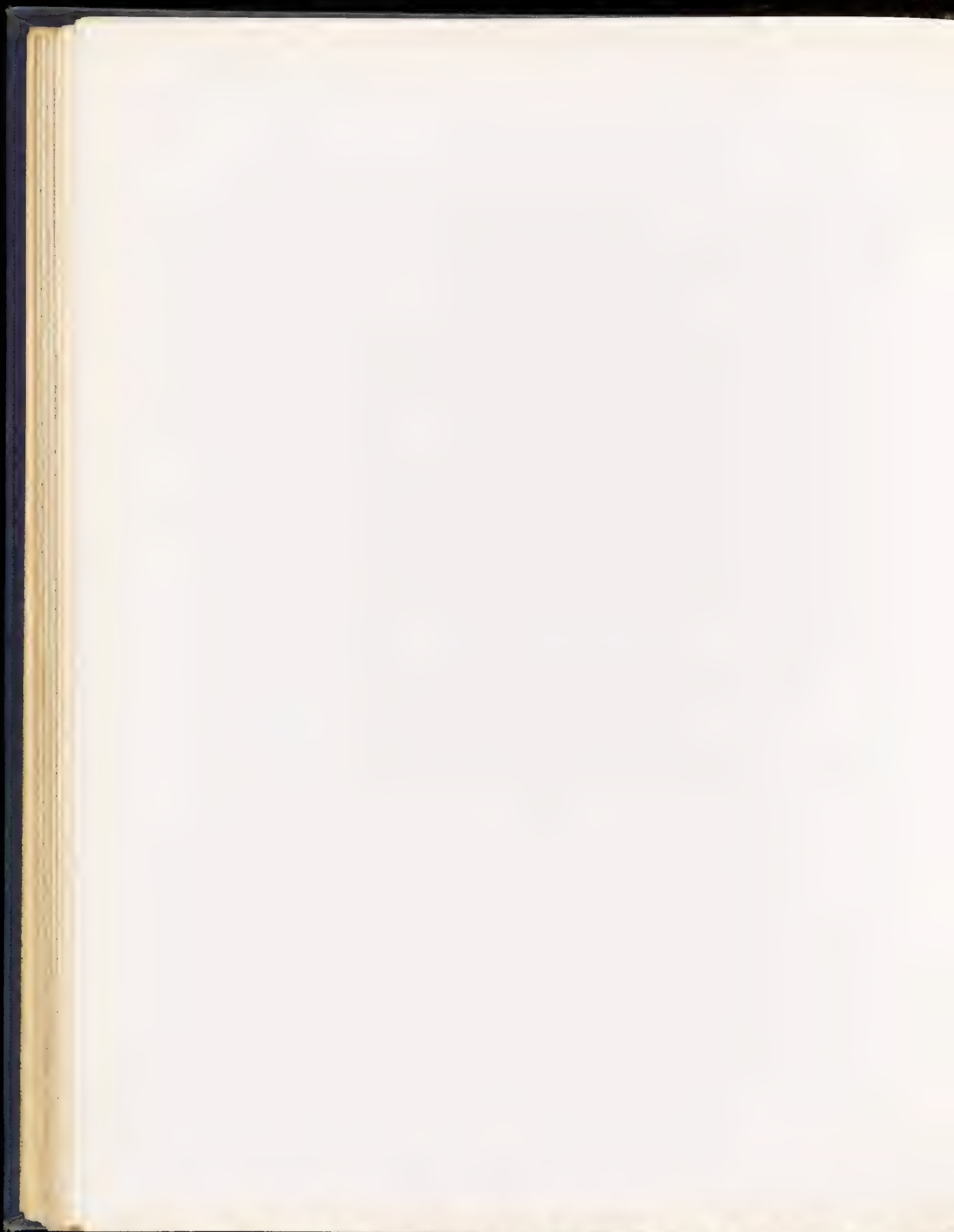
This lace was made for the high wired collars which came to be worn in the middle of the XVII century. The design is one familiar in all decorative work, a vase from which emerges a flower here of a star-shape. Antolini, Macerata.



GENOA — XVIII CENTURY.



No. 200 — Original sleeve in Rheims linen embroidered in satin stitch and *reticello*. The long rounded points have no matting stitch, but, in order that a proportionate delicacy be preserved, the threads are twisted and adorned with many loops (*picots*); round the roses is a fine transparent frame-work, which gives great harmony to the whole. Vassallo, Genoa.



GENOA — XVIII CENTURY.

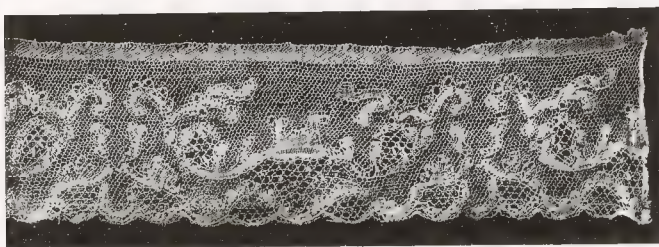
201



202

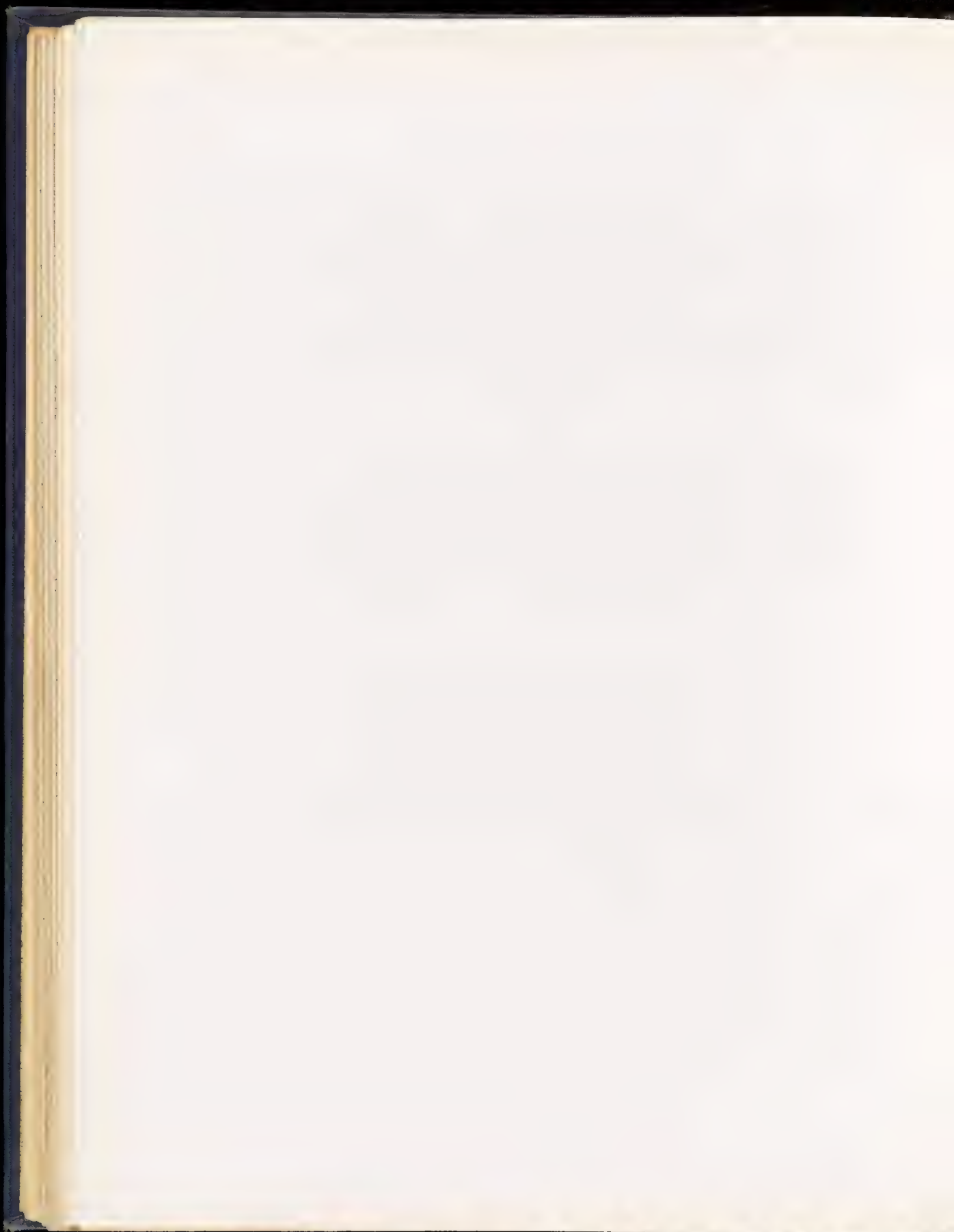


203



Ligurian imitations of foreign laces.

- No. 201 Insertion with different backgrounds. Santini, Rome.
No. 202 Imitation of Mechlin lace. Millelire, Genoa.
No. 203 Imitation of Mechlin lace. Rucellai, Florence.

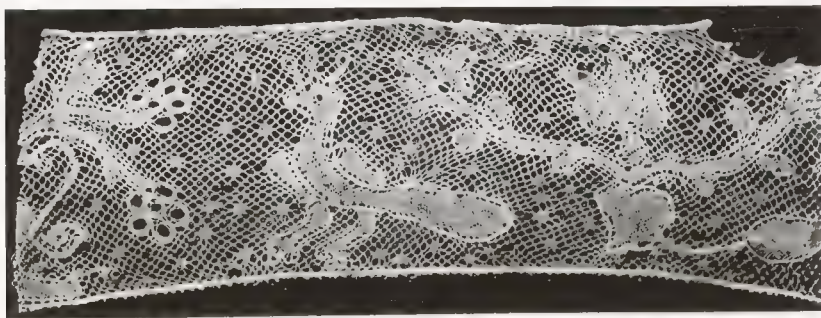


GENOA — XVIII CENTURY.

204



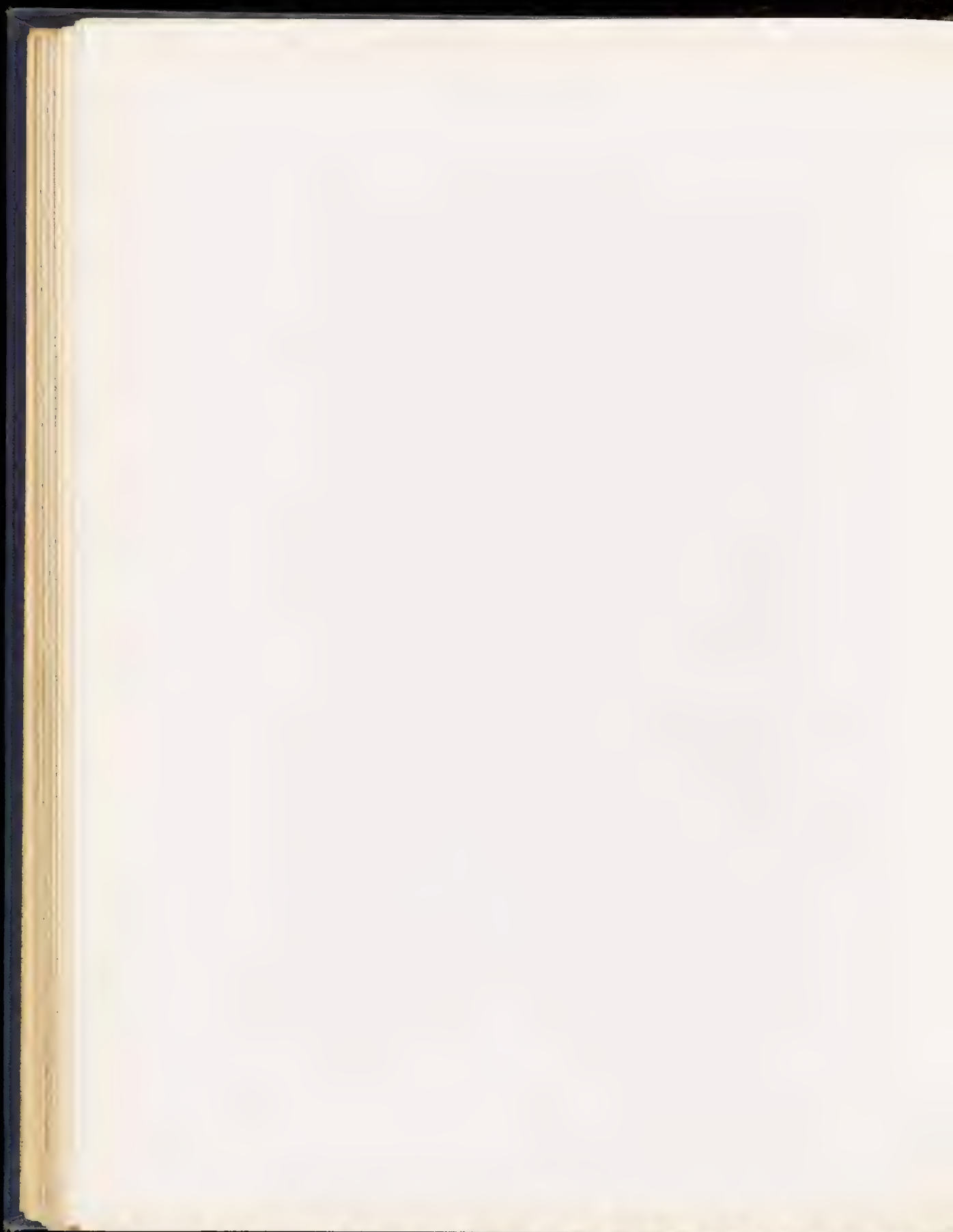
205



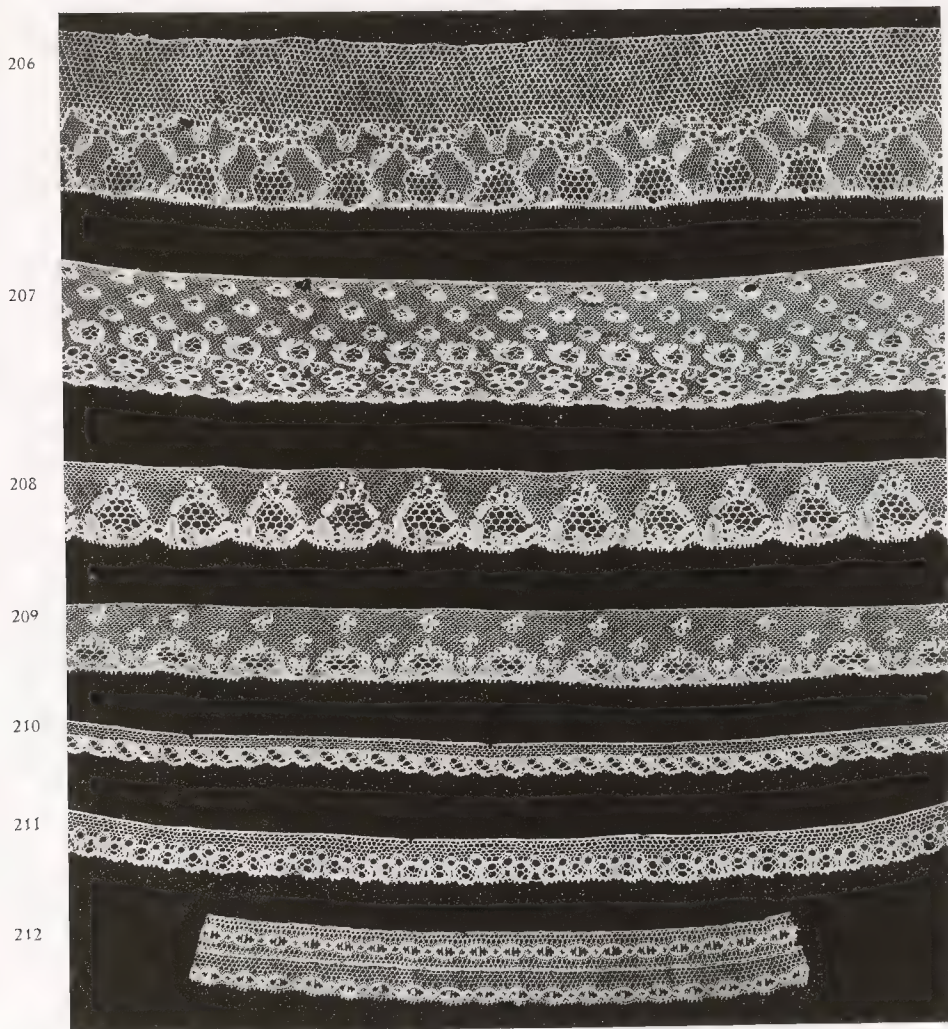
Ligurian imitations of Mechlin laces.

No. 204 — Square showing the Shield of Genoa and figure of a naked man. Marchesa Cambiaso, Genoa.

No. 205 — Fragment of lace showing symbolic figures: a cock (?), a heart, a vase, etc. Civic Museum, Modena.

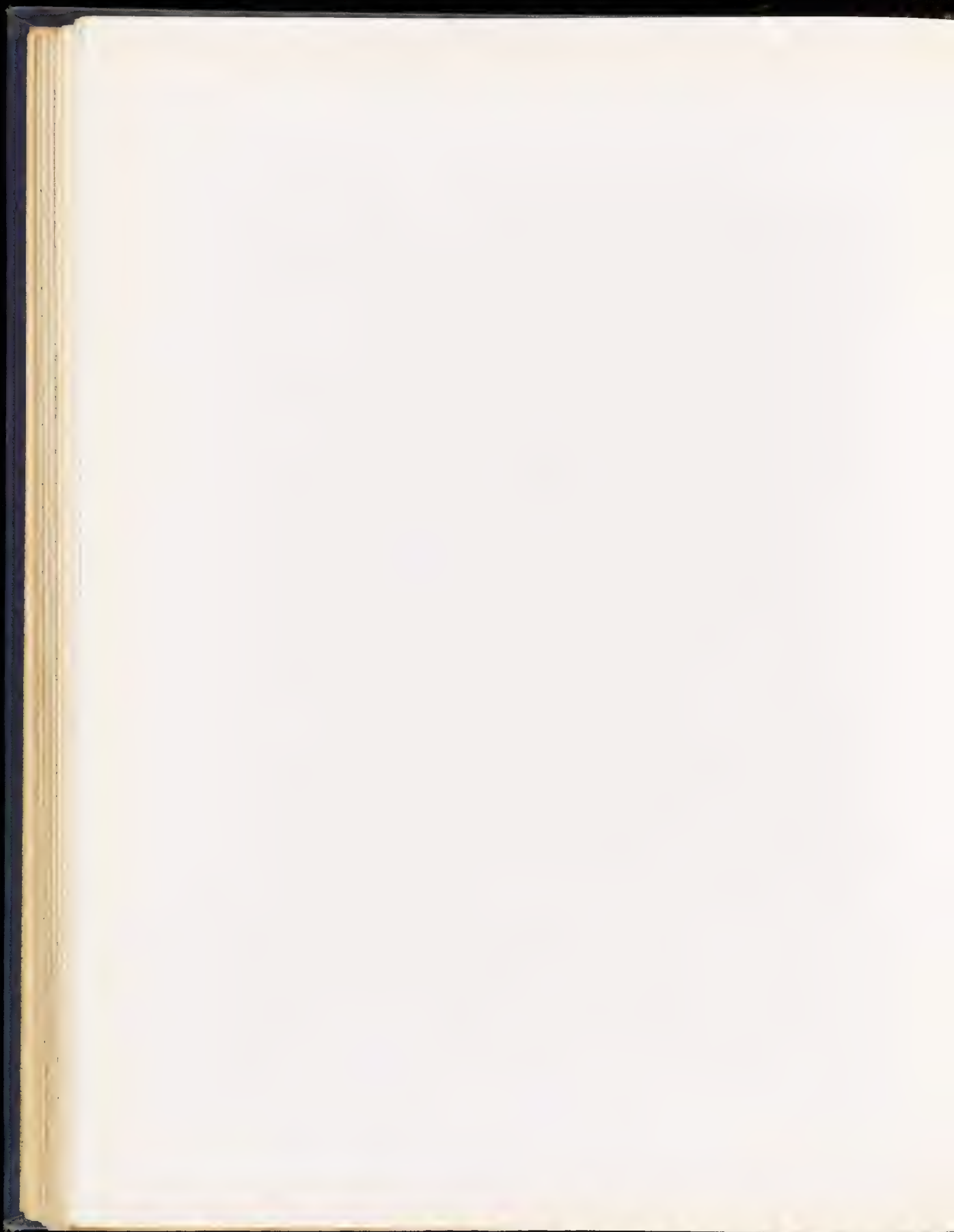


GENOA — XVIII-XIX CENTURIES.



Ligurian Coast. Laces from Sta. Margherita, Liguria.

Nos. 206, 207, 208, 209, 210, 211, 212 Edgings imitating foreign lace. Millelire, Genoa.

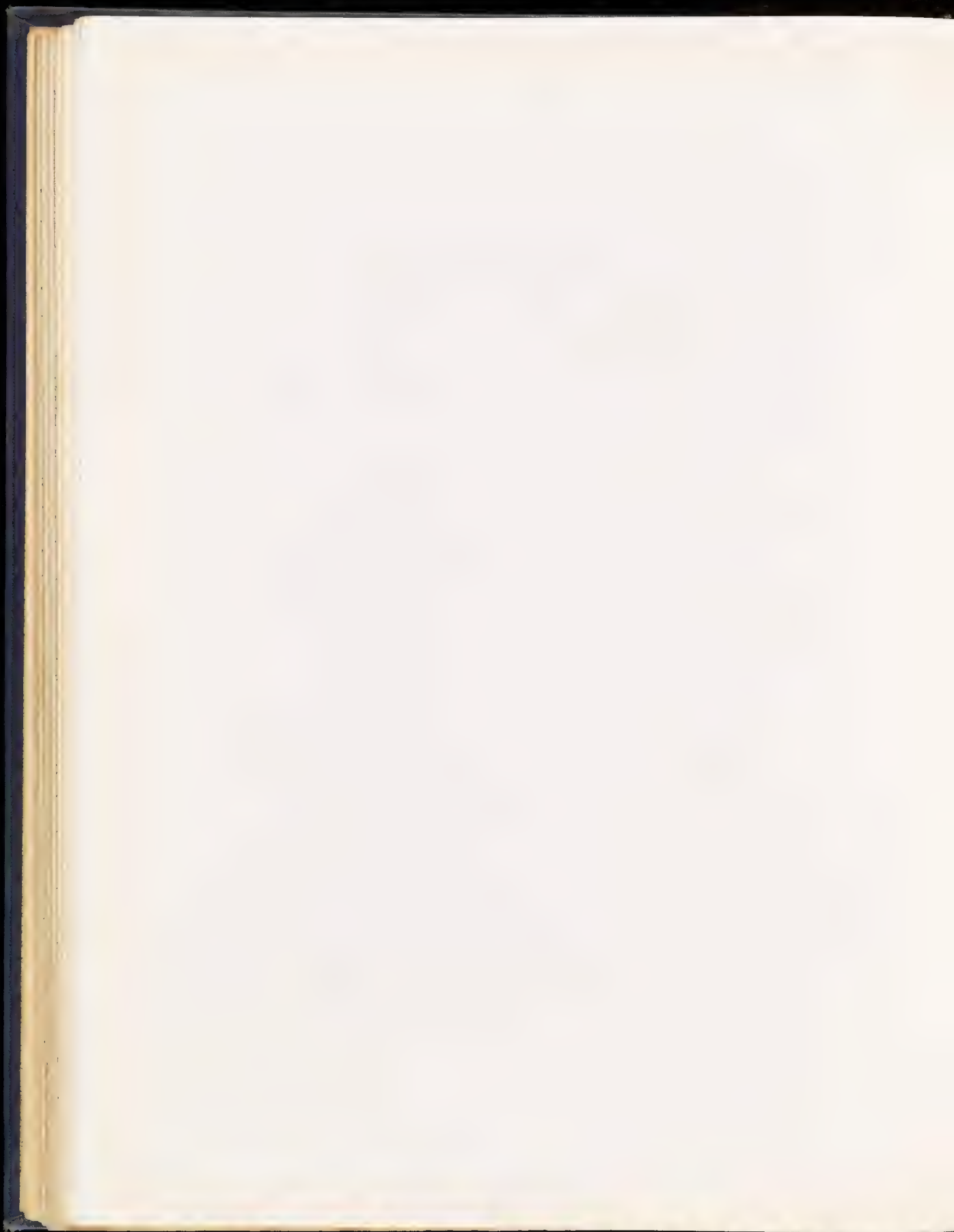


GENOA — XVIII-XIX CENTURIES.



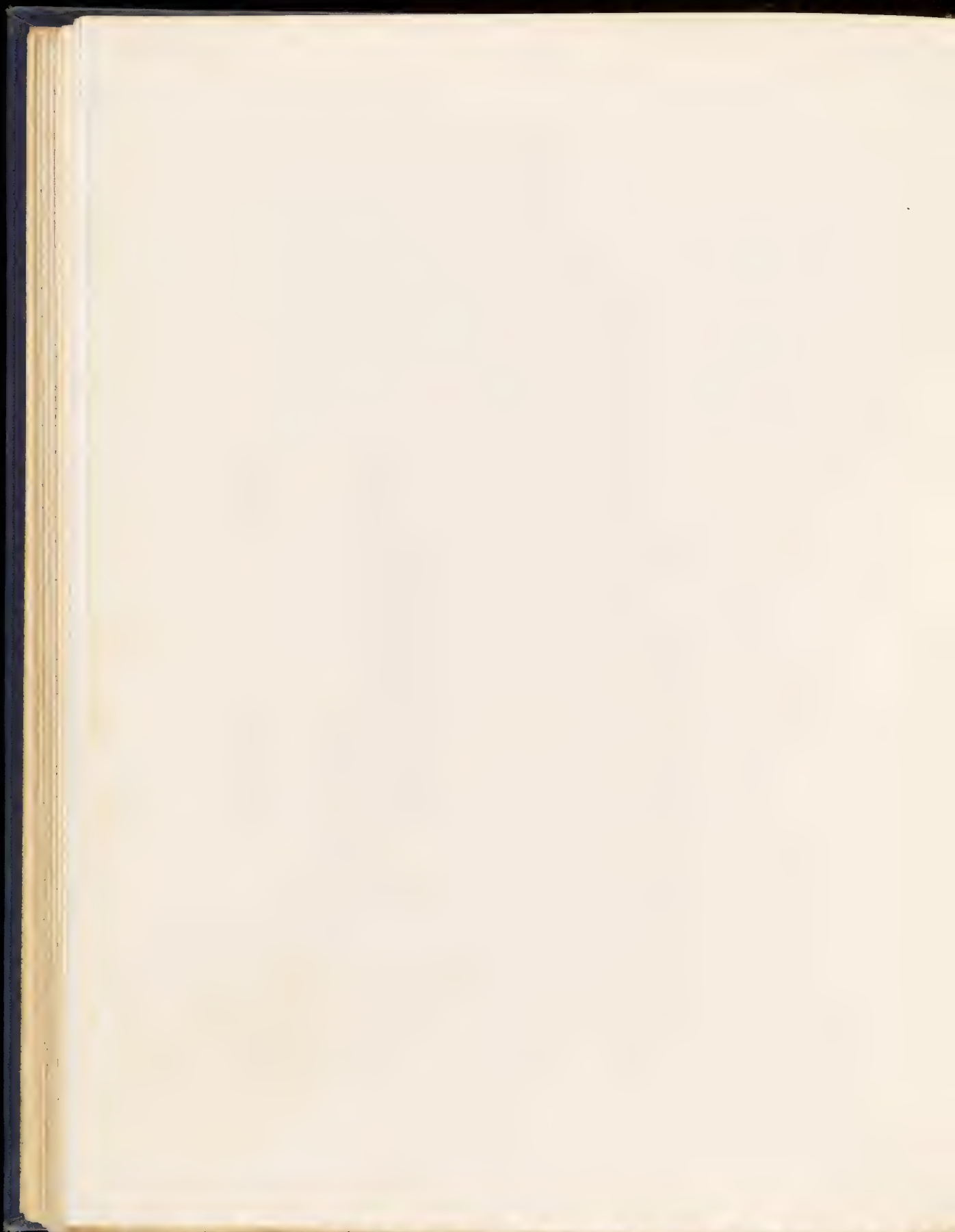
No. 213 — Ligurian Coast. Bib of ivory-tinted silk.

Imitation of Mechlin lace. Property Miss Colgate, New York.



III.

MILAN.





No. 214 — Lace for apron with corner
Signora Ada Millelire, Genoa.

MILAN.



THE laces of Milan are as full of individuality as are those of Genoa and Venice, and from the very first, have had a special character which makes them easily recognisable. Differences in design have necessitated the adoption of another method, which is solid and clear as in any of the best Italian laces, while full of important distinctions.

The bobbins trace a web having a braid or tape, to which the pins which regulate its progress assign two transparent edgings, and it is this diaphanous outline which is the characteristic trait of Milan lace.

From the start the braid is bound and sustained throughout its cleverly contrived turns by little plaited bars which perform a double service, in that they return to the point of their departure after having been placed on work already completed. At a later period these little bars will be strengthened, and as in needle-made lace, they end by forming a net-like mesh which encircles the worked figures of the braid.

This mannerism differentiates Milan lace as sharply from the designs of the *Pomps* and of *Parasole* as from the geometrical figures of Genoa.



No. 215 — Lace made by two different operations: first the design, then the background
Baronessa Pajno, Palermo, (Obverse).

The lace seems a reflection of the art of the mid-Renaissance period and reminds us frequently of the flowery *punto in aria* of Venice in the latter half of the XVI century.

This fact makes us somewhat sceptical as to the meaning and importance of the document found by Merli in the middle of last century, and quoted unceasingly ever since by all who love and study lace. The deed dividing property between the sisters Angela and Ippolita Sforza Visconti (1493) mentions a *binda lavorata a poncto de doii fusi*. But what lace was ever made with two bobbins? Nevertheless the Modena document already quoted speaks of *friseto facto a piombini* at Ferrara in 1476.

Thus every shadow of reason for attributing to Milan precedence in lace-making falls to the ground: Milanese designs and modes of working have nothing of the tentative and rudimental quality found in the early efforts of the lace-makers of

Venice, the birthplace of the Art. When singing the praises of the famous Caterina Cantona, her admirer Lomazzo says she is *a noble lady of Milan, noble by birth and most noble from her extraordinary genius in the art of embroidering upon linen and mesh-work*, not mentioning bobbin-lace at all, which may not show absolutely that others knew nothing of lace-making, but supports the contention that Milan was late in taking to the work.

At all events we will allow the little known excerpt from Lomazzo to remain, if only in gratitude to him for having told us the name of one individual from the vast anonymous army of women-makers of bobbin-and needle-laces «..... in which art (embroidery on linen and mesh) she is unrivalled, nor ever can have had a rival since the times of Arachne, fabled by poets. Moreover, among other perfections, she can sew with such art that the stitch has the same appearance on both sides; many people ask for the marvellous stitch of the great Cantona. With all this she has made numberless articles of wondrous beauty for the

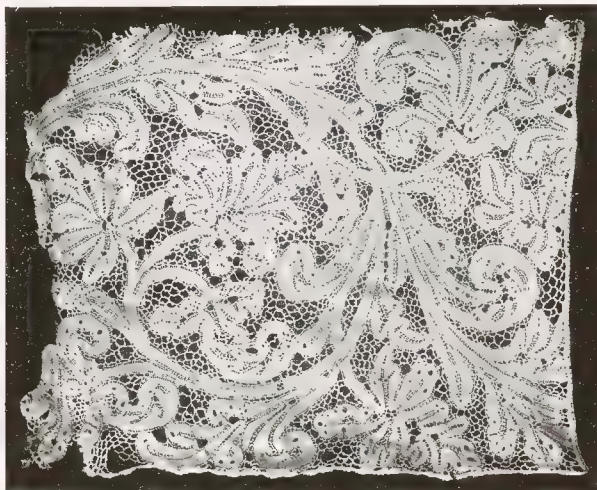


No. 216 Same lace. (Reverse).

greatest foreign as well as for Italian princesses, and principally for the Serene Infanta Donna Catherine of Austria who has commissioned her to work an Annunciation for an Altar Cloth. » The wonderful Cantona died 1595.

Brantôme also testifies to the perfection attained by Milanese embroiderers : « They are far above any others. »

The Milanese speciality was ribbon-making, an industry which flourished in the second half of the XVI century. Statutes of French mercers tell us Milan rib-



No. 217 — Lace with a foundation of net.

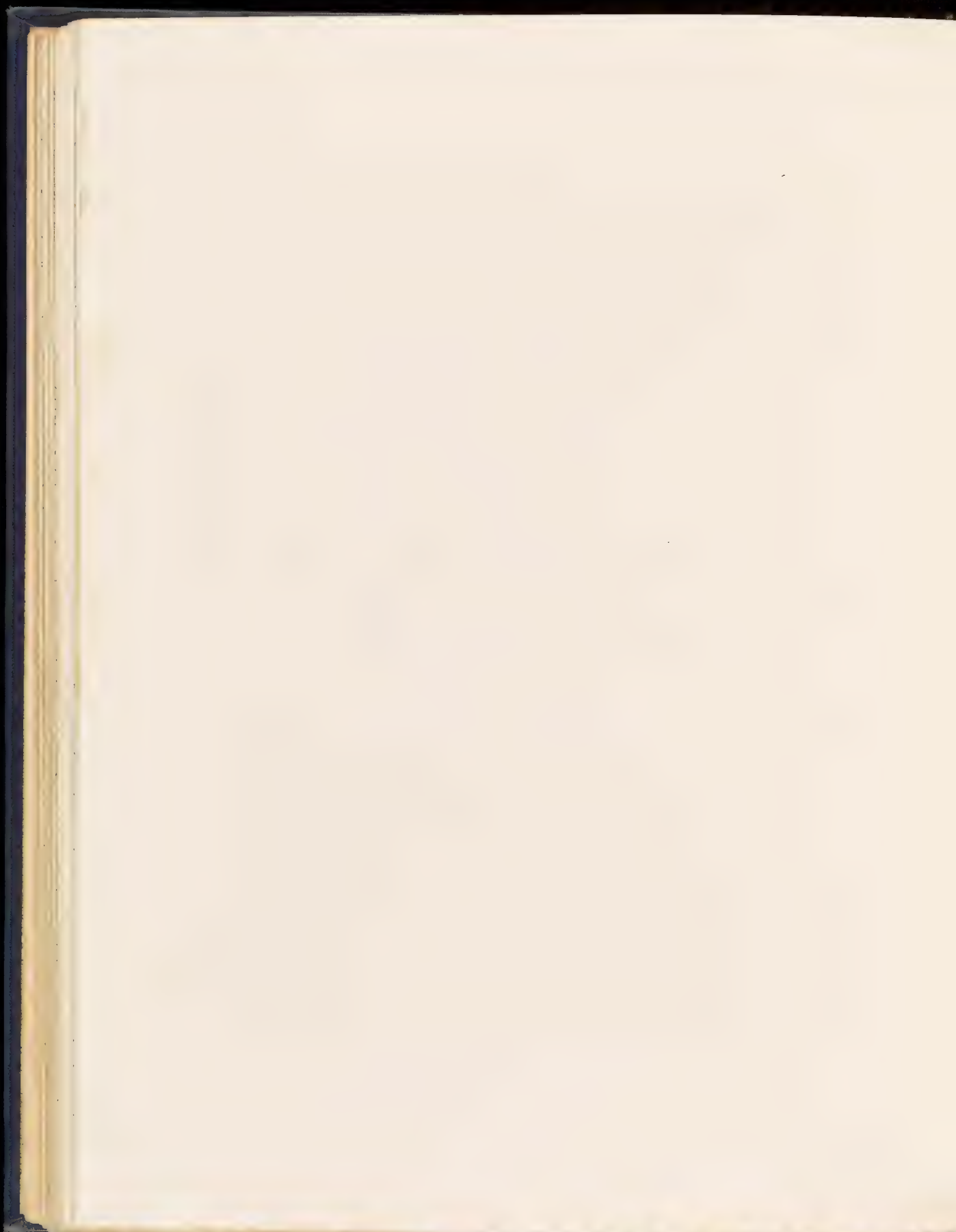
bons were renowned throughout Europe in the XVI century. Were the ribbons of Milan her models for the braids of her bobbin-laces? As in the case of the matting stitch of Genoa, we dare not assert, but content ourselves with suggesting the possibility. Searchers for the truth about the origin of this delicate art walk along a difficult and badly lighted road, or more literally, they feel about in the dark, stumbling now and then on some document which throws just sufficient light to show them a wrong turning. But the ribbon-suggestion just made is worth more than a passing consideration. In any case, the designs of the Milan laces transport us into the height of the XVI century. The designs traced by the slender braid are akin to



No. 218 — P. Cittadini, Portrait of a lady with a
Child. Bologna Gallery. (Photograph Martelli).
*The lady's collar and cuffs and the trimming of
the child's coat are of Milanese lace.*







those which were invading every branch of decorative art: materials, metals, woods, marbles, ceramics, etc. In that golden age every object—whether magnificent or humble—was adorned with a florid design, rich, varied, gay, triumphant, like the tracery with which Spring covers the earth.

So our lace-work, too, has its tresses, loops, and scrolls which make for them-



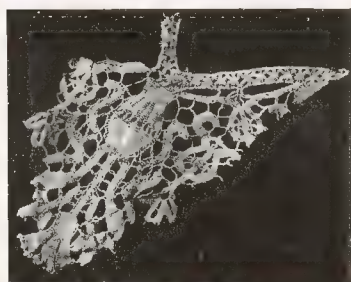
No. 219 — Lace with non-continuous braid

selves a lovely path on the fragile and transparent background, with that perfect sense of harmony and proportion which in those days was an instinct, almost a divine gift, of our people.

In the hands of the workers the braid becomes larger or smaller, rounder or more pointed, in obedience to the bobbins which lighten the effect now and then with a perforation, and afford cunning help in forming a flower by narrowing the braid near the stem, and broadening it again before actually making a point, giving a grace and an expression beyond description.

Milan laces are generally flat, and as they progress in their career they become so delicate and plain that they are easily confused with Valenciennes lace, which is of all laces most like a fine figured net work.

The first laces Milan produced called for very few bobbins. In the wide insertion No. 221 executed with 14 bobbins for the designs and 24 for the two edges, one can easily trace the single braid which turns and twists without interruption through the entire work. A tiny twist of four threads, turning back on itself, props itself against the light edge of the braid, making further ornamentation in the form of frequent loops (*picots*). The lace just described is the oldest of Mi-



No. 220 — Corner with design of vase, fragment.
Contessa Rucellai, Florence.

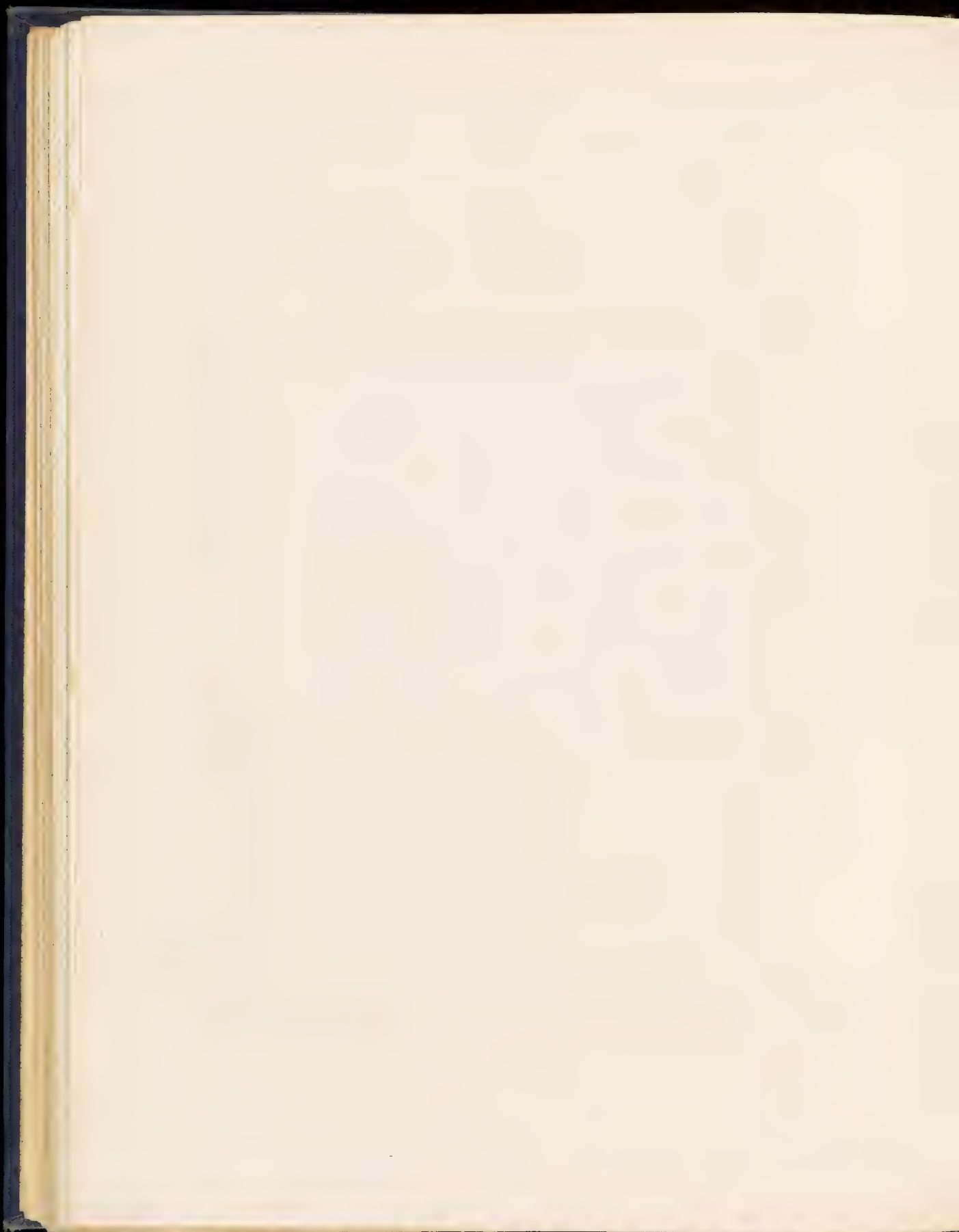
lan laces, and its character reflects the practical and diligent nature of the Lombards. Later they adopt the custom of tracing the design only with the braid, while other bobbins run along to help isolated leaves and flowers, and connect them closely with little bars resembling those made in *punto in aria* merely because they fulfil the same purpose. Not until the XVII century, when foreign influence shall have been busy with Italian laces, will Milan lace have a background; instead of running here and there, up and down, turning, stretching, adventuring

itself into space upheld by little bars, the braid will proceed soberly along a ground-work which the bobbins will build round it when the design is completed. This type of work done by two different operations is easy to recognise; Nos. 215 and 216 show the passing of the background thread across the braid, the ground-work of simple little bars being made in this fashion. The ground-work with its hexagonal mesh is very like French net, but we believe it to be of Italian origin since it corresponds with the mesh made by Venetian bobbins for the openings in the centres of certain flowers in the XVI century.

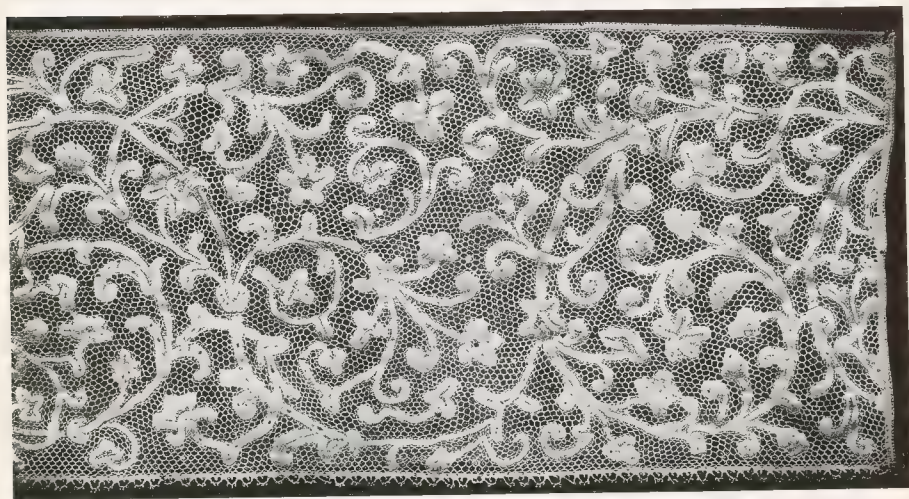
Milan lace freed itself from its ribbon-inspiration after it had reached its full development and clever lace-workers had often used it to form figures which always varied, never repeating themselves, in pieces of four yards and more in length. The second half of the XVII century saw the manufacture of detached flowers, a method which enabled a greater number of workers to be employed on one article;



No. 221 — Lace with continuous braid-pattern. The property of the author.



that, again, led to another modification which resolved itself into a considerable progress in the artistic sense. While continuing their work of weaving the same *toilé* from the transparent edge marked by the pins, the bobbins began to create figures of men, of animals, of leaves and flowers, all correctly and elegantly fashioned in a manner that has nothing in common with any similar subjects seen in embroidered *lacs*. No longer is it the braid which outlines the figures, but the web itself takes their shapes.



No. 222 — Lace with separately made pattern on background of net.
Silli, Florence.

The trimming for an alb we reproduce in double-page, one of the most perfectly beautiful things ever accomplished by bobbins, which shows the worker to have been an artist of the first rank, represents hunting-scenes, a favourite design in Milanese lace. Among rich masses of branches of exquisite form, birds, dogs, rabbits appear with a liveliness which does not in the least disturb the harmony of the composition. A unicorn bears the winged rider who is in the act of drawing his bow; an eagle opens its beak and wings; a greedy rabbit settles down the better to enjoy its food; a hare bounds away while the dog, all attention, peers

about for her; each little detail admirably conceived and carried out, adds variety and charm to the whole, without marring the harmony.

The scope of Milan lace not only permits, but demands a certain amplitude wherein to develop designs conceived on a large and abundant scale. It is the favourite lace for copes and sacred vestments, and when placed upon a purple or scarlet background its severely decorative character suits the sacerdotal garments. Besides, it is capable of bearing the coat of arms of the patron or the prelate to whom it is presented, or symbols and sacred texts; it is fairly solid, too, easy to wash and less costly and tedious to make than others.

Sometimes the braid is tighter and narrower than usual and is induced to turn and return upon itself, and then we have that spiral lace which is sometimes mistaken for Venice Point, so closely do they resemble each other. Many people termed these spirals « Genoese laces » from the somewhat slender reason that the leaf of a book depicting twisting patterns was once discovered at Albissola. Why should it not have been possible for a Milanese lace-worker to have taken her sampler with her to Albissola? Were there not travelling Sisterhoods who wandered through Italy, even crossing its frontiers sometimes, always accompanied by their pillows, their bobbins, their sample-books, and their extraordinary power of creating just those laces best adapted to the special requirements of their cult?

When a lace is spoken of as Venetian, or Genoese, or Milanese or of Abruzzo, it does not mean that the work was executed in that precise locality or by a native worker; what is intended is an indication of the type of lace which arose and developed characteristics in the place whence it takes its name. This spiral lace has all the qualities of Milanese lace and none of the Genoese type.

To take another example, the scarf (formed of two strips joined together) reproduced in No. 223 is a piece of Milanese work manufactured, very likely, at Vienna. Here it is the exotic design which betrays the mixed origin and gives the exquisitely worked lace an unfamiliar and even disconcerting aspect. The foundation is unmistakably of Milan and is but ill suited to the delicate toilé which demands a finer net; the siren, flowers, trellis and crowned double-headed eagle are creatures of another race, speaking a language not to be comprehended by the groundwork to which they have been allied by fate. It is of interest to learn that this lace comes from the noble old house of Passalacqua of Milan and family tradition asserts it belonged to Maria Theresa of Austria. Perhaps the work was designed by a German and executed or superintended by Milanese lace-makers or nuns domiciled in Vienna.

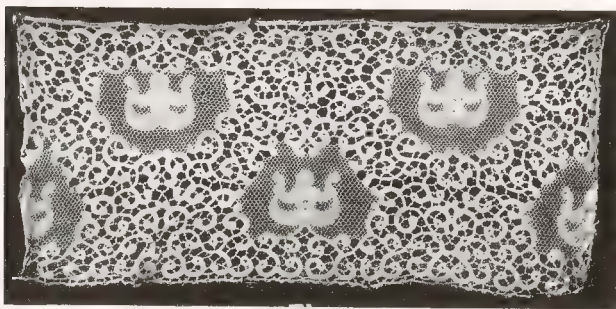
Anyway, if Genoa boasted bobbin-laces which were the most celebrated and the most difficult to copy, one is forced to admit that, as a whole, the Milanese



No. 223 — Two laces joined to form scarf. Example of hybrid lace, German-Milanese. Negrotto-Conz.

lace-makers were the most artistic of all. Their method is so simple and plain that it leaves greater scope for freedom of design and for play of fancy, untrammelled by those shackles which were fixed upon Venice by the poverty of her technique, and on Genoa by its excessive difficulty. Milanese laces are the most varied of all; sometimes we see two backgrounds, net and little bars, alternating with a curious effect. The great liberty of method was accentuated by the frequent use of the crochet-hook, to which Venice rarely, and Genoa never, had recourse.

To sum up, we may say that Venice invented the art of bobbin-lace, but becoming vain of her prowess in the regions of needle-lace, she threw aside the despised bobbins. These fell into the hands of her rival, Genoa, who trampled on all obstacles standing in the way to success, and finally emerged triumphant, while Milan chose a lowlier and easier path along which to travel until she reached her goal, and created a flourishing industry composed of elements both practical and artistic.

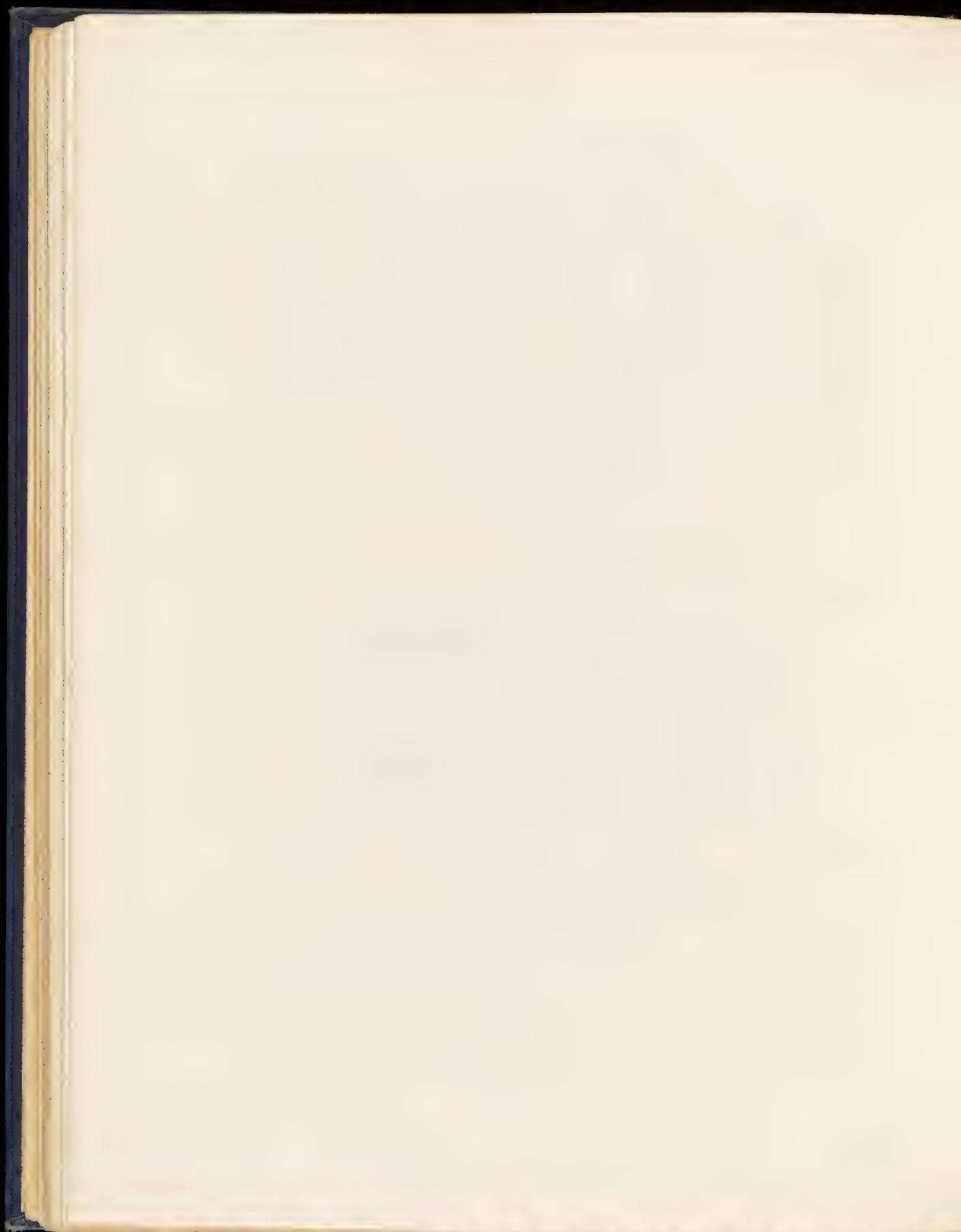


No. 224 — Lace with background of two different varieties. The braid, which is continuous, forms the figure of the siren from top to bottom alternately. Rucellai, Florence.

III.

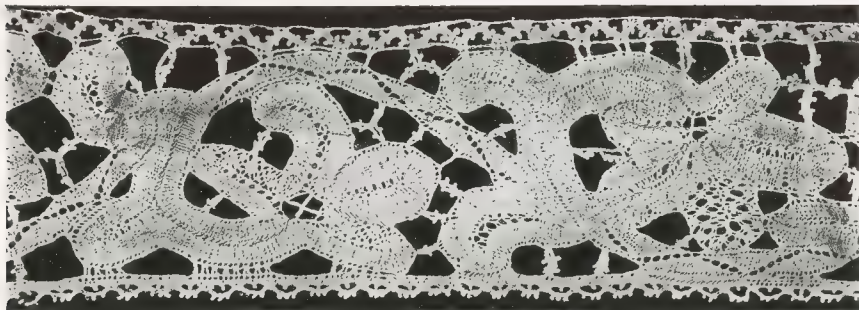
M I L A N .

PLATES

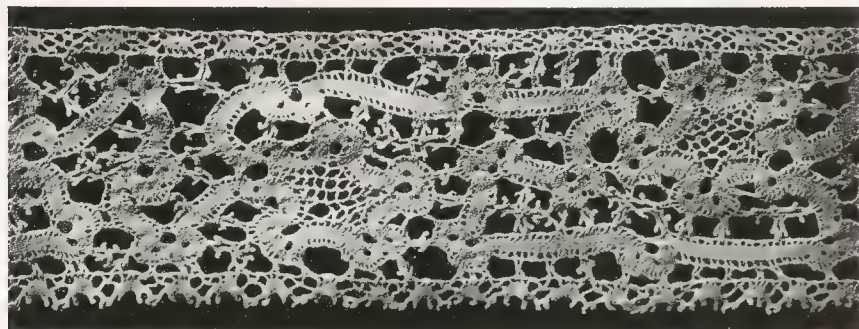


MILAN — XVI-XVII CENTURIES.

225



226



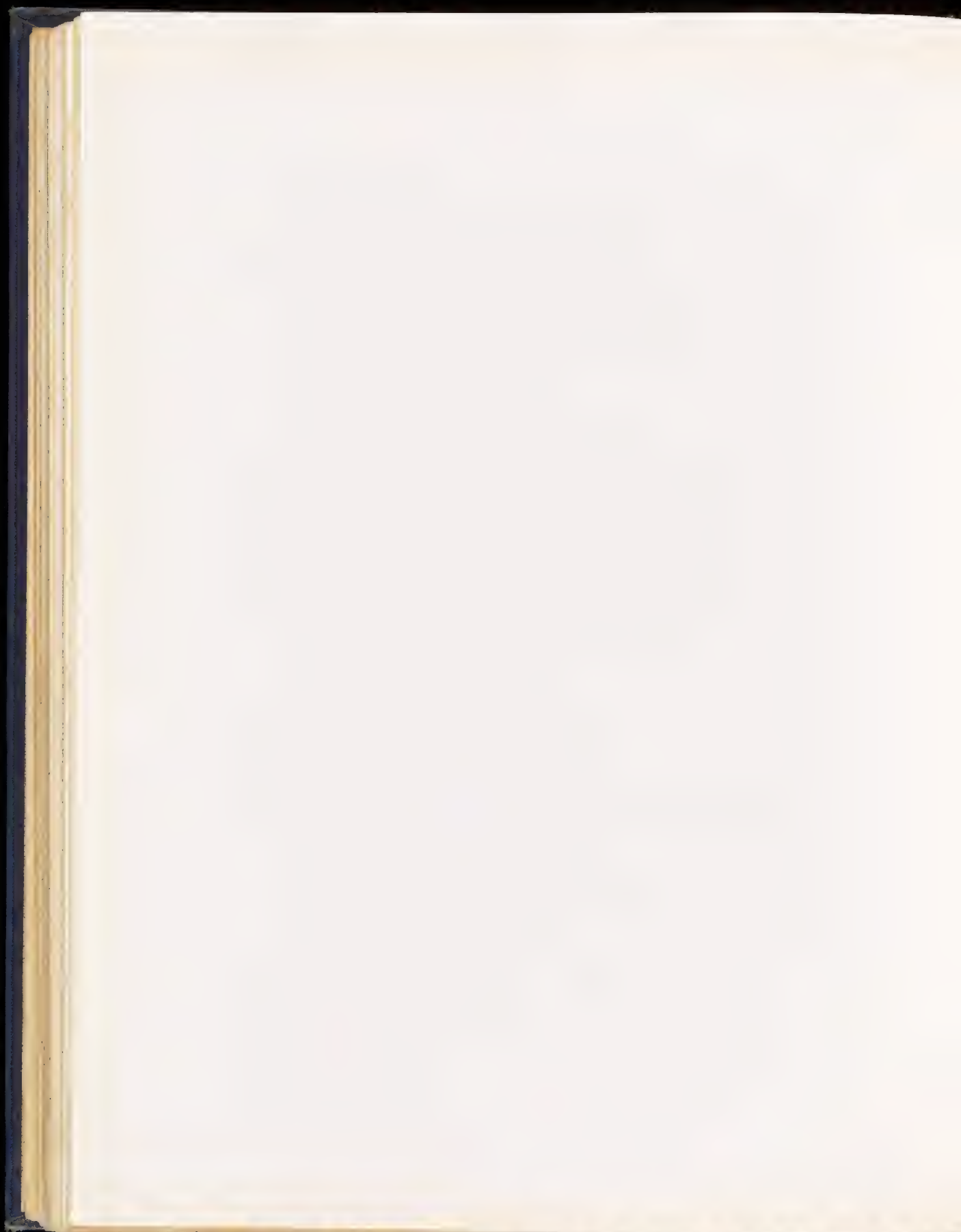
227

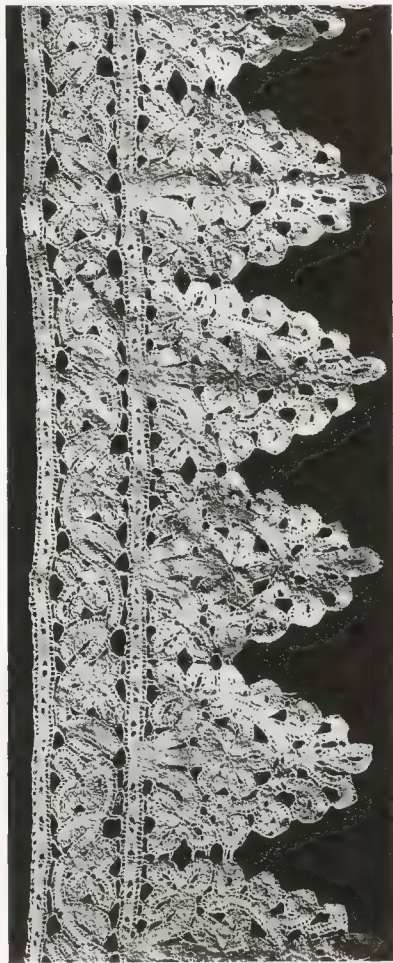


Laces with continuous braid design.

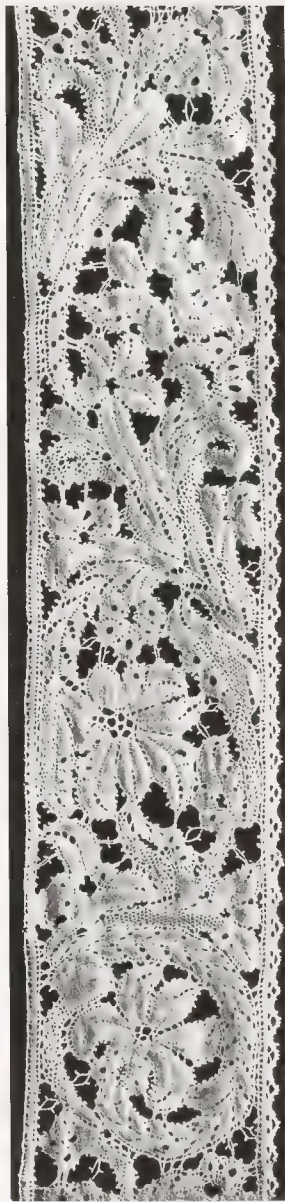
No. 225 Marchesa del Carretto, Turin.

Nos. 226, 227 — Signora Errera, Brussels.





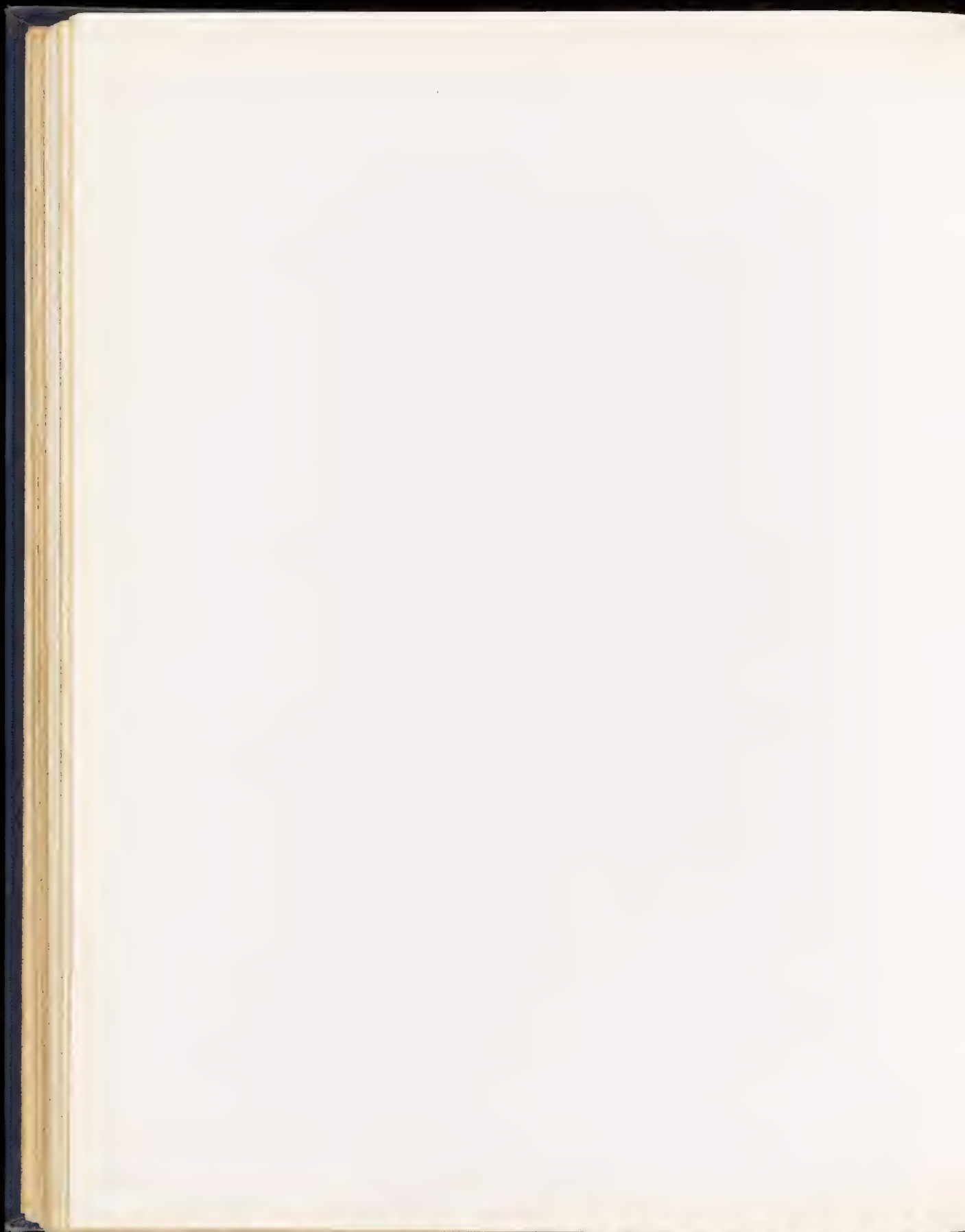
228

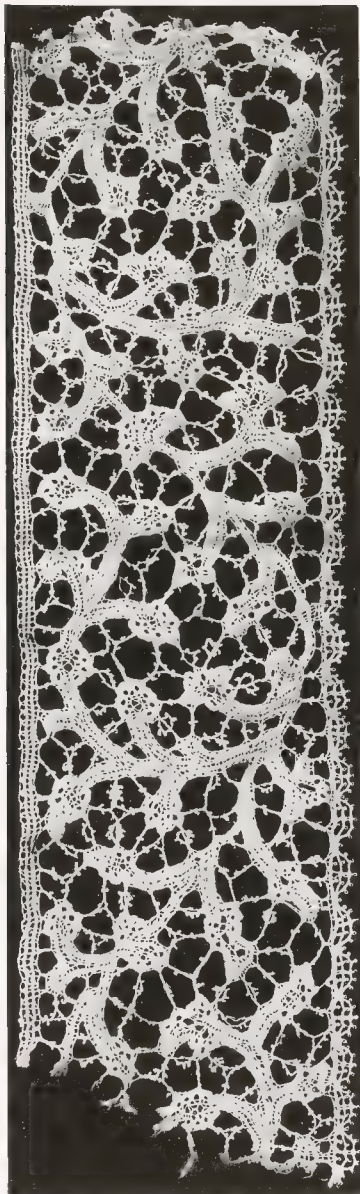


229

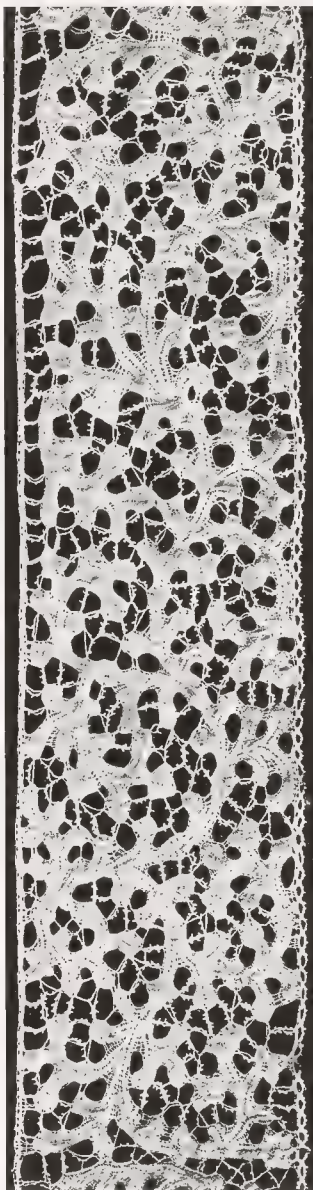
Lace with continuous braid design.

No. 228 Insertion and edging. Points are not often seen in Milan lace, which finishes usually with a horizontal line distinguished from the selvedge by a tiny resloon, as in No. 229. Sigora Fichera, Rome, and Ristori, Florence.





230

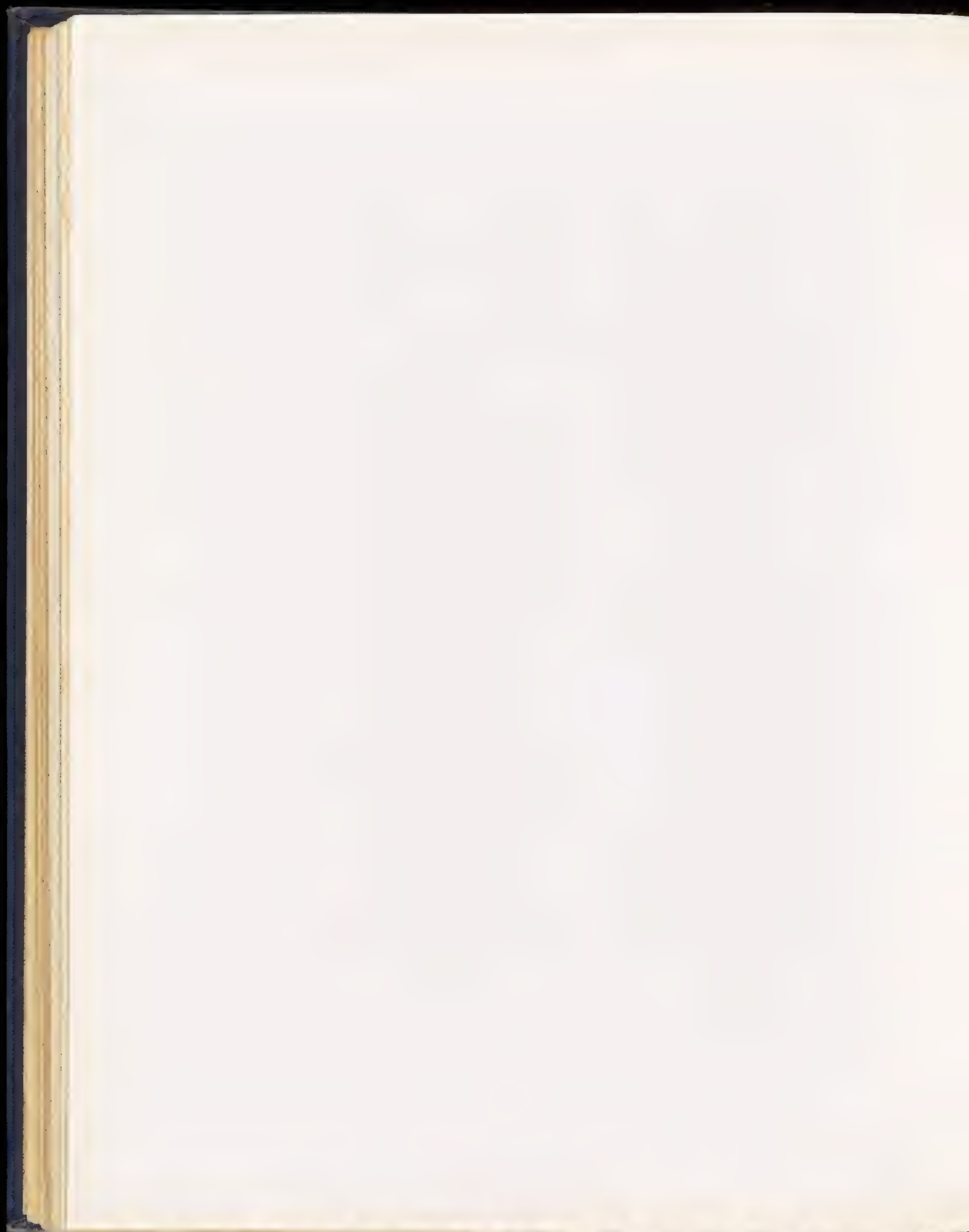


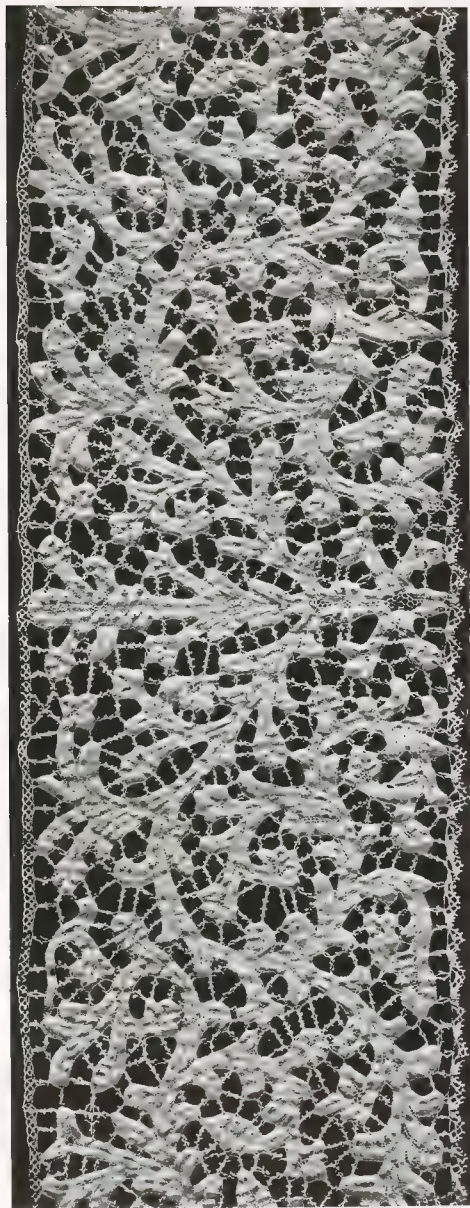
231

Laces with continuous braid design.

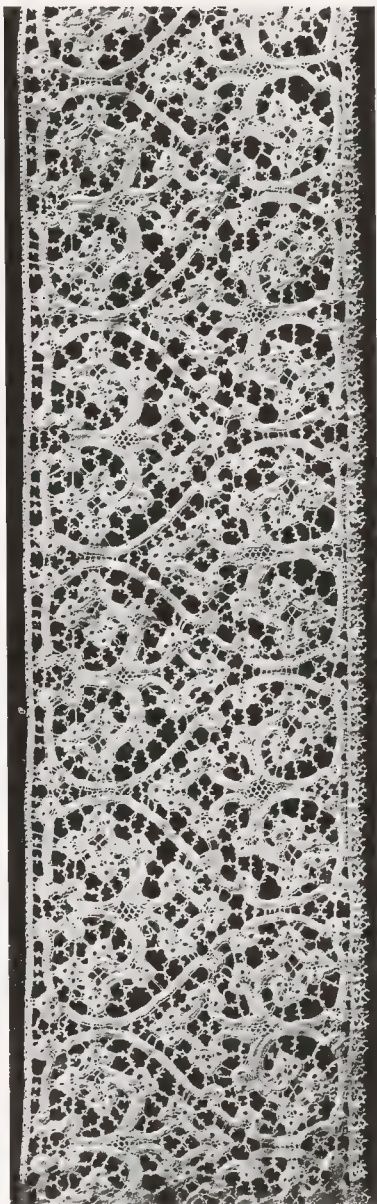
No. 230 — Signora Supino, Bologna.

No. 231 — Ristori, Florence.





232

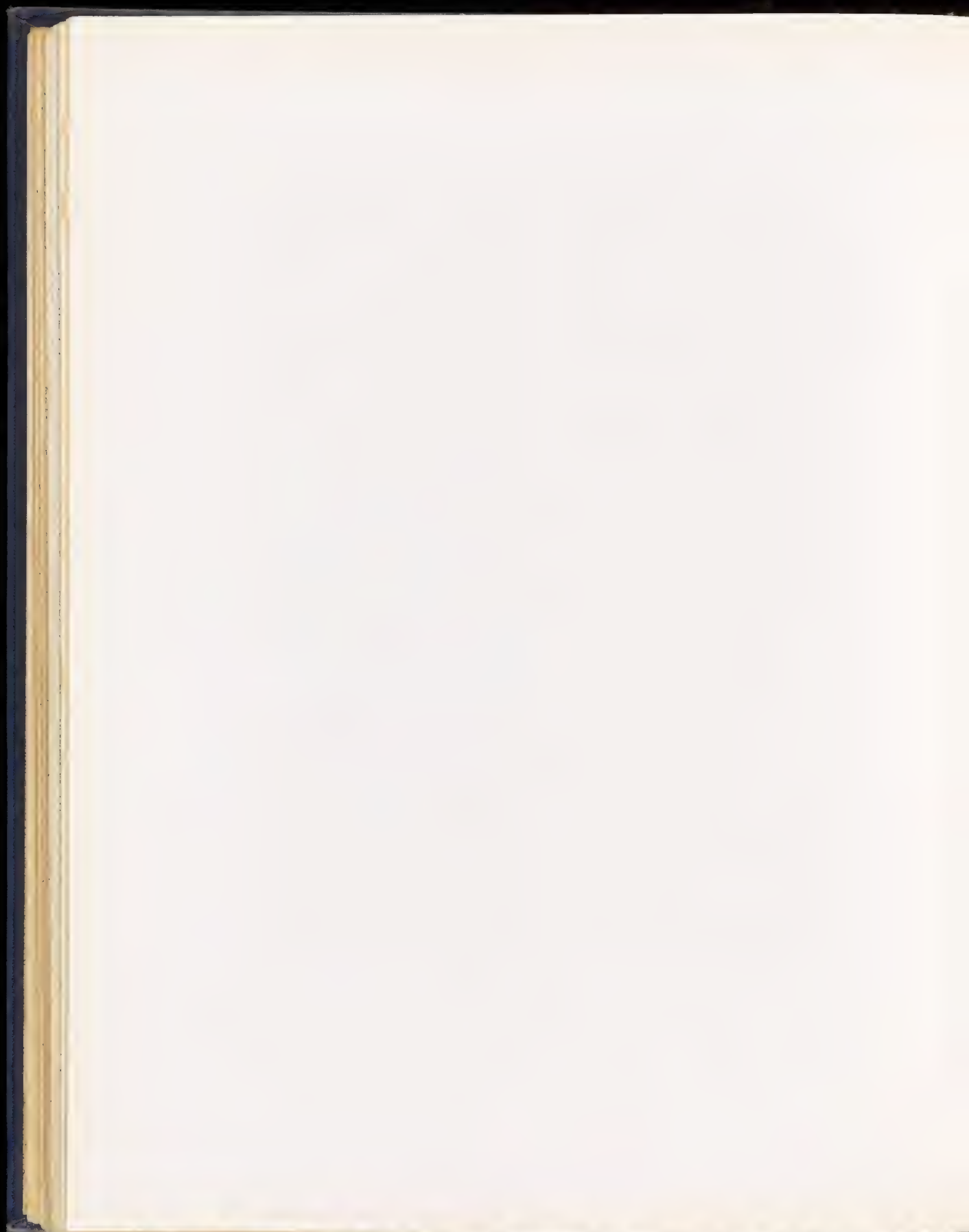


233

Laces with continuous braid design.

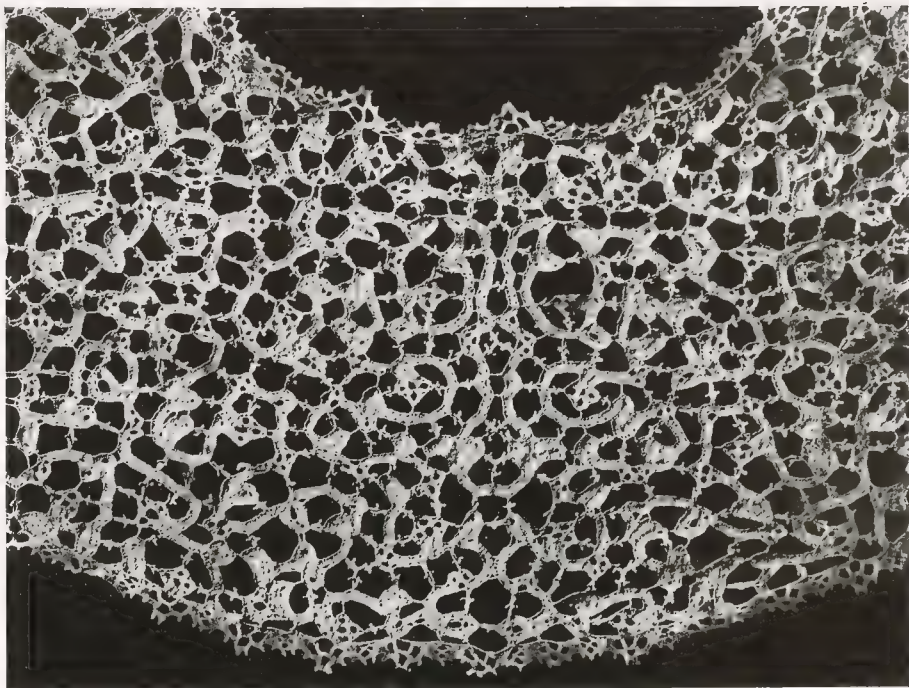
No. 232 — The Ida Schifi Collection, Florence.

No. 233 — Ristori, Florence.

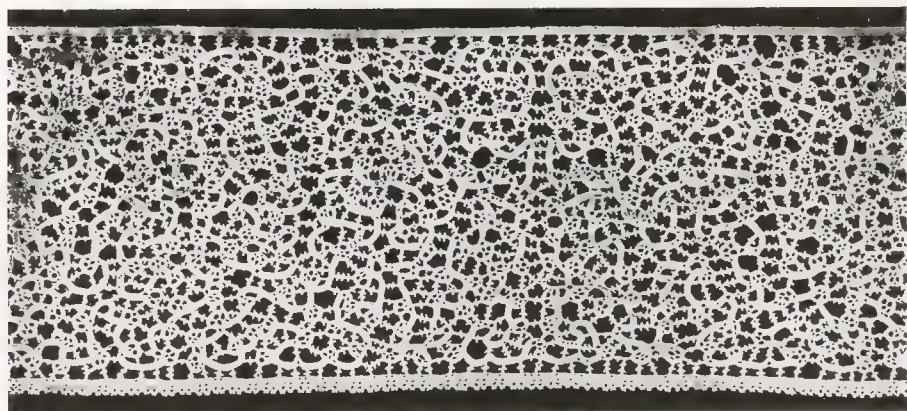


MILAN — XVII-XVI CENTURIES.

234



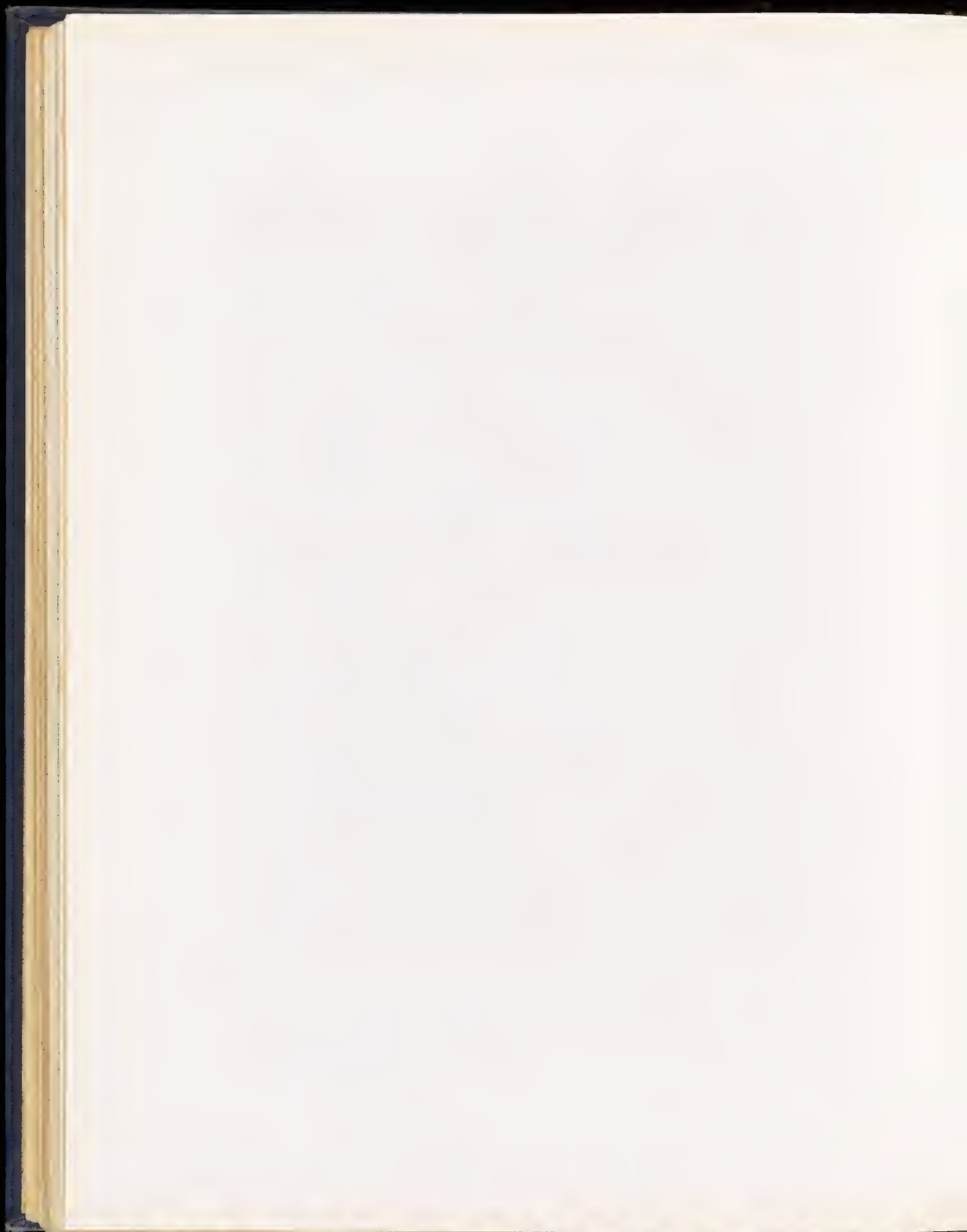
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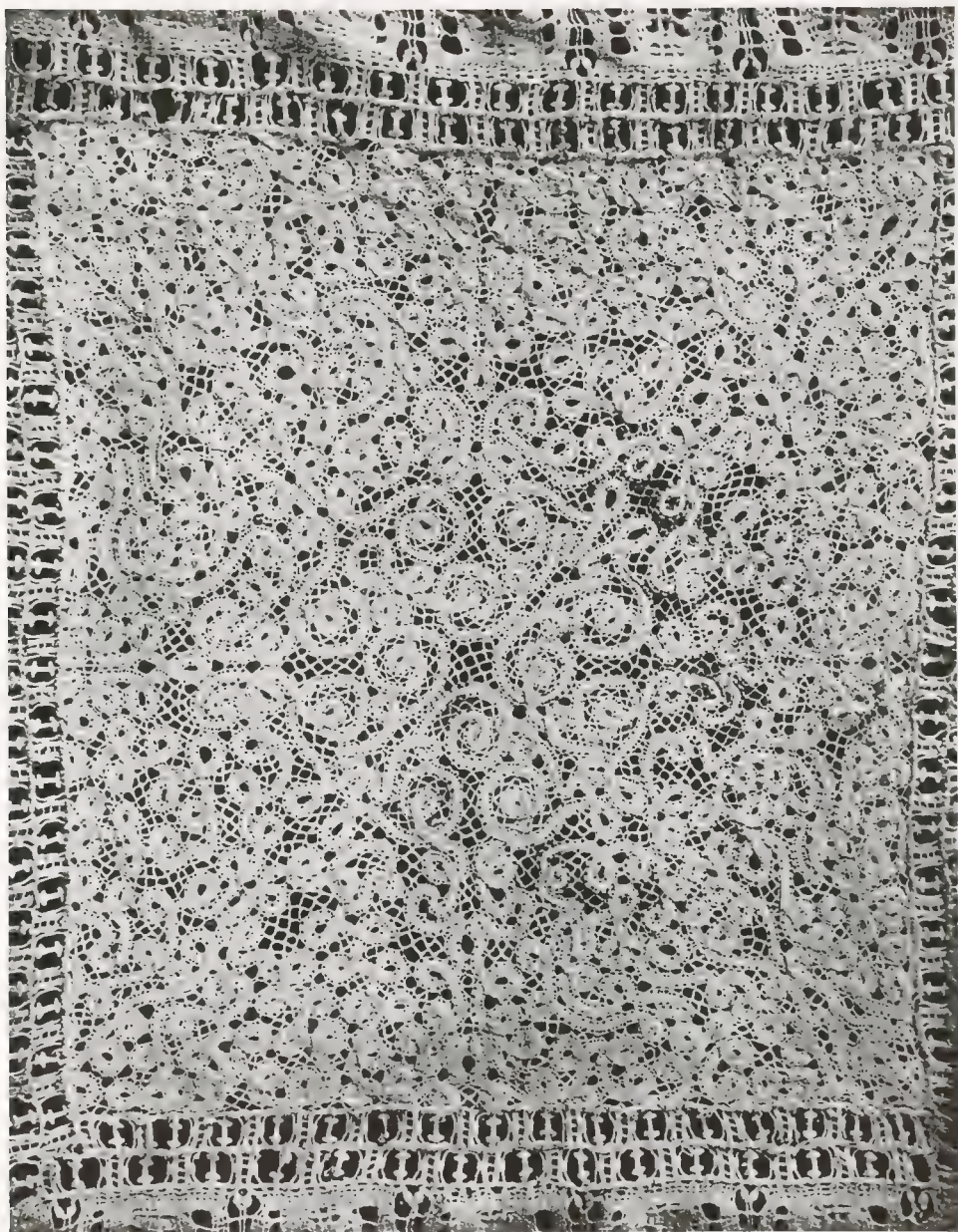


Lace with spiral design and continuous braid.

No. 234 — The Ida Schiff Collection, Florence.

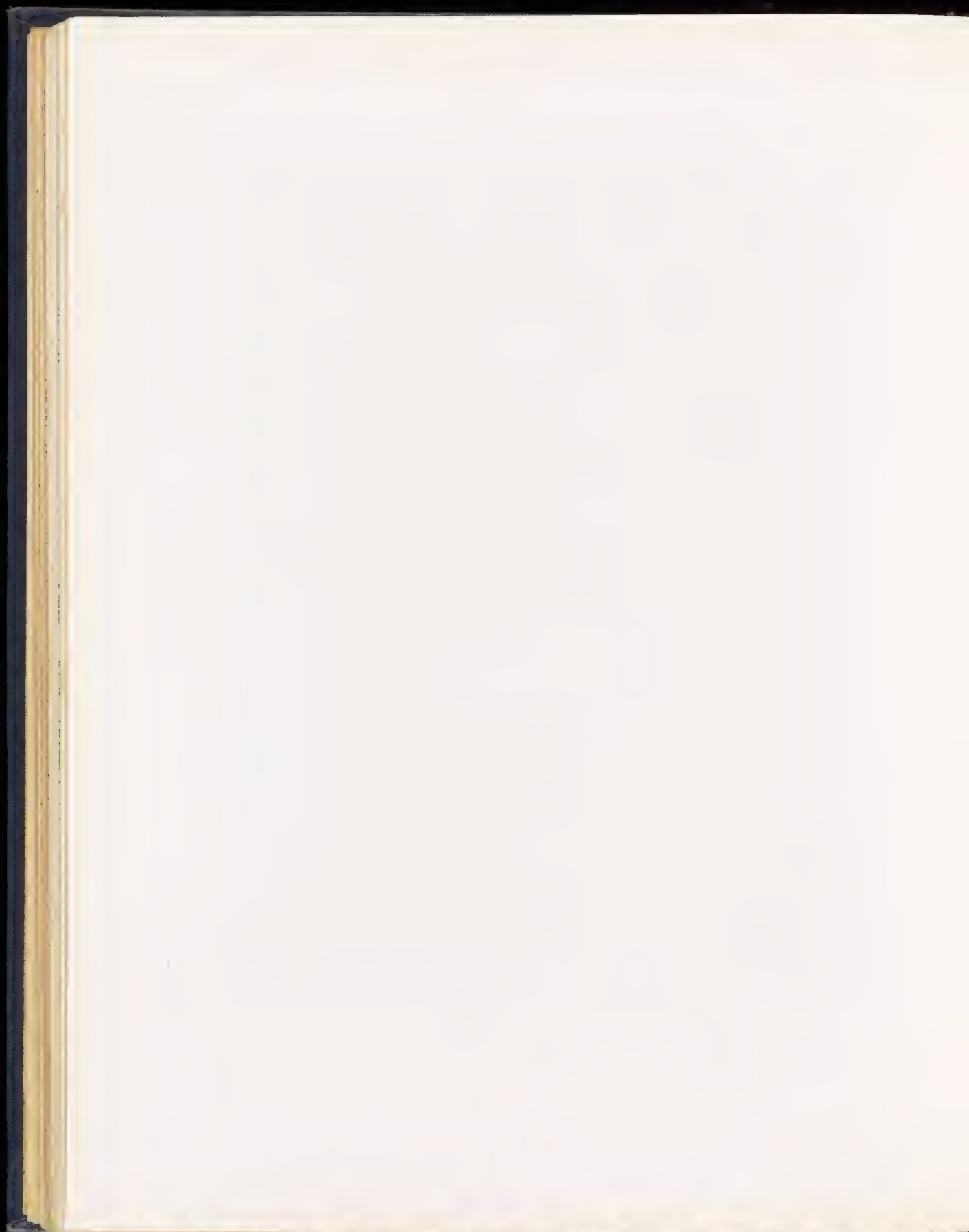
No. 235 — Ristori, Florence.

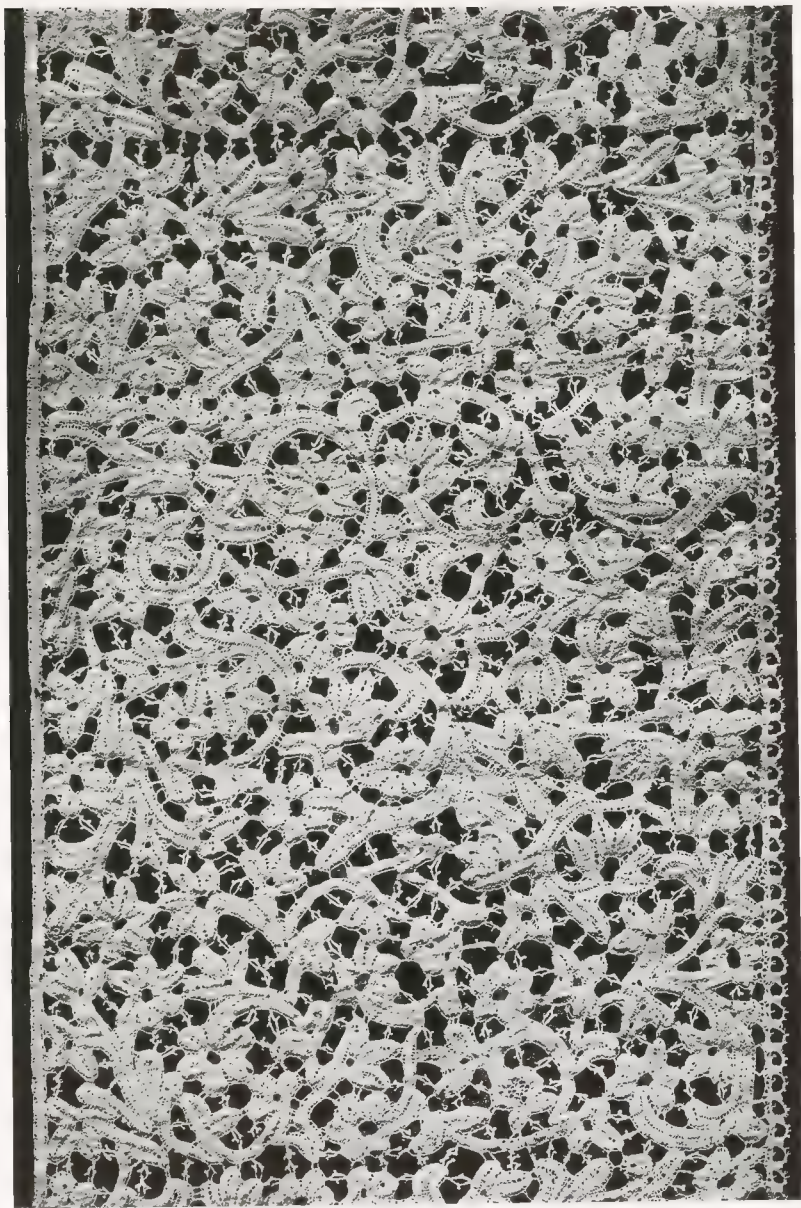




No. 236 — Lace of spiral design on foundation. Round it, a border of drawn thread work.

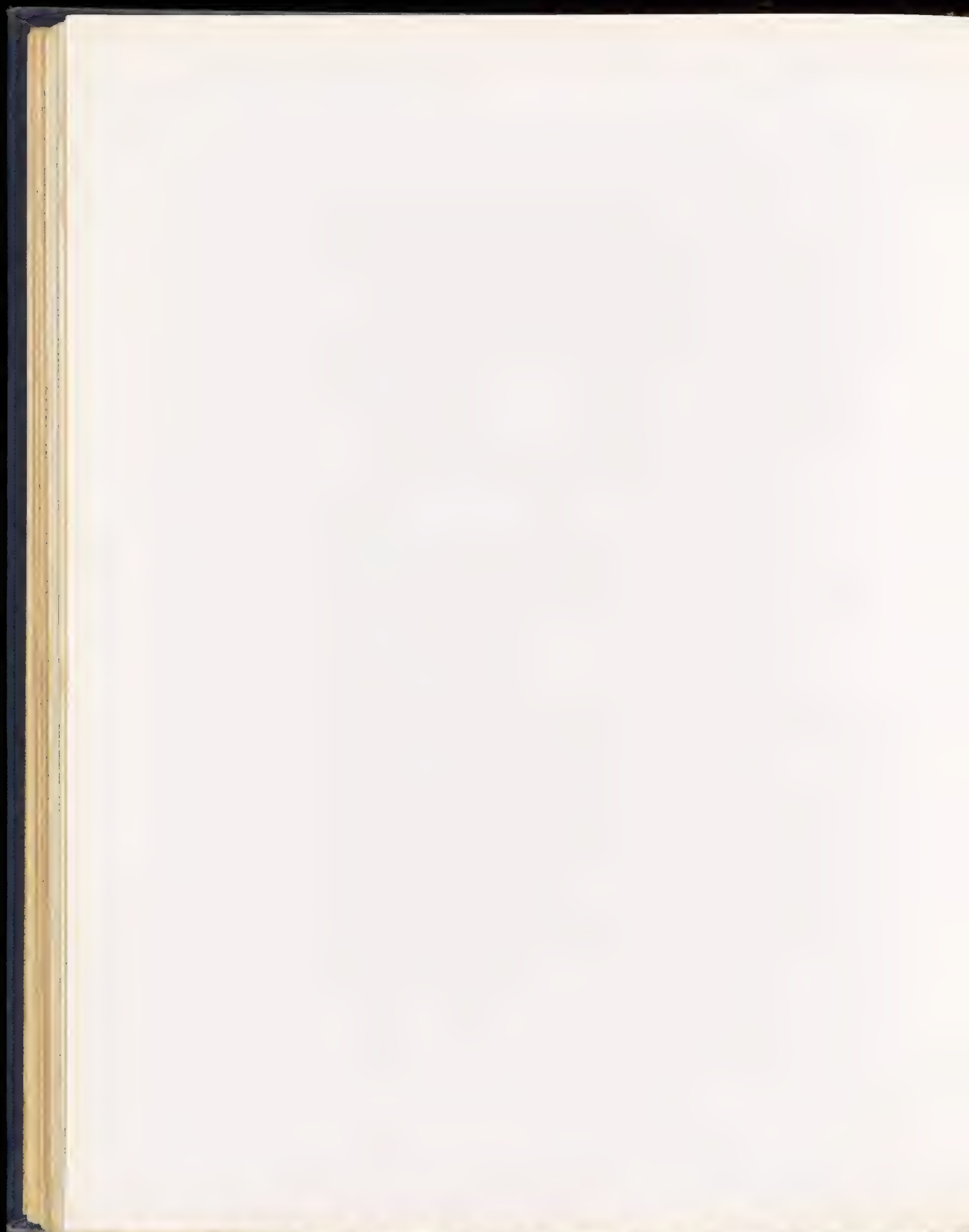
Madame Levier, Florence.





No. 237 Trimming for alb with continuous braid.

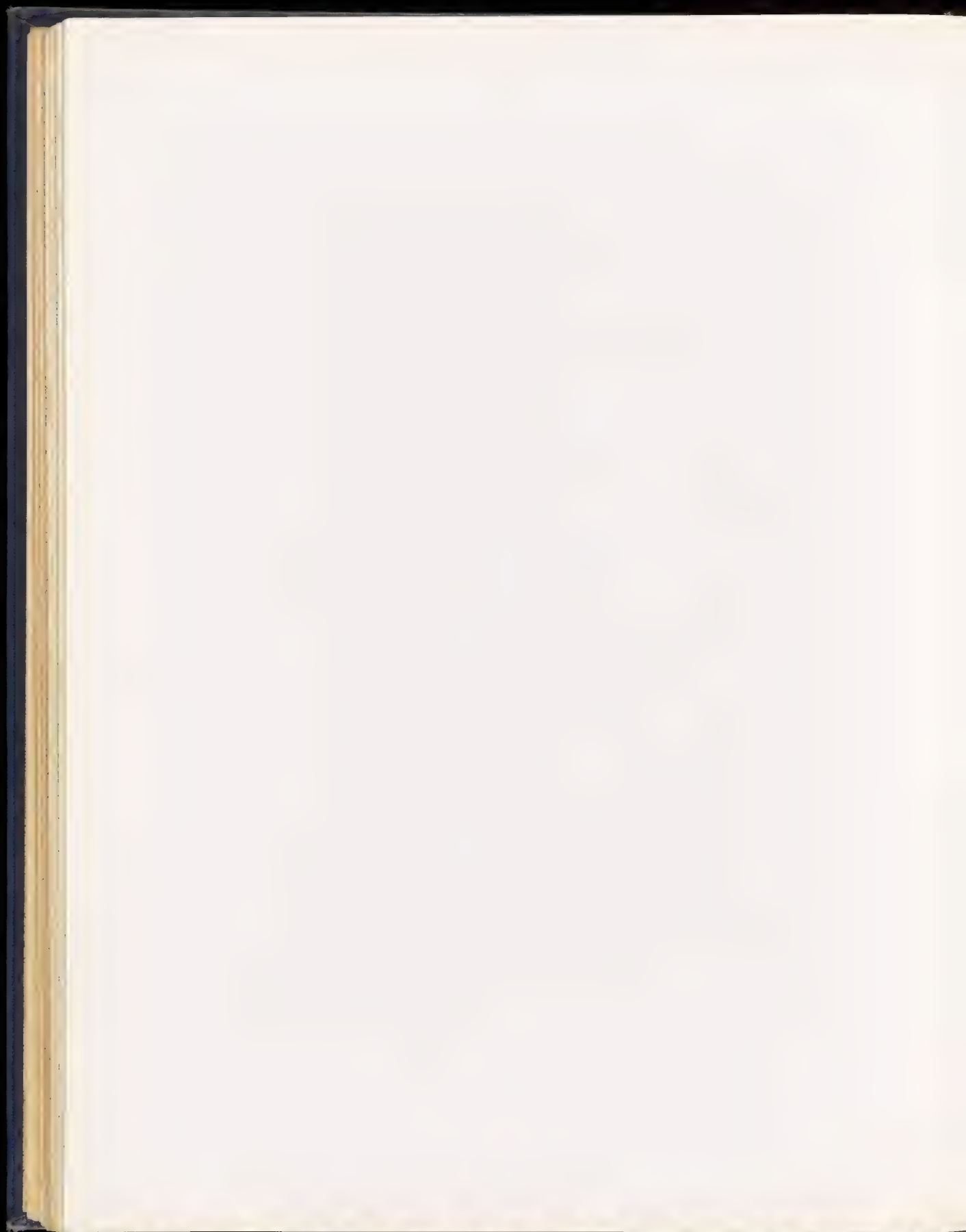
Ristori, Florence.

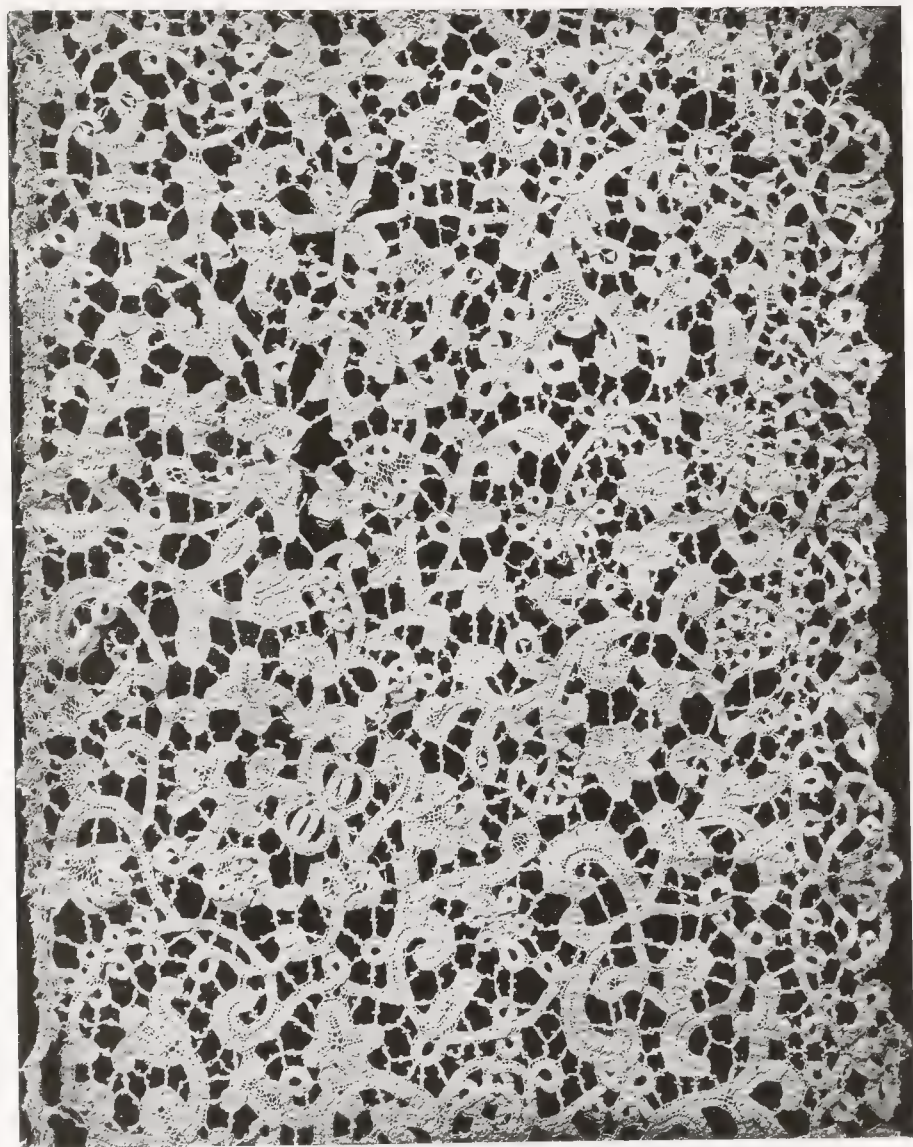




No. 238 — Trimming for alb with continuous braid.

The bars of the background are so simple, smooth, and even that they look almost like net. Signora Ruggeri, Volterra.

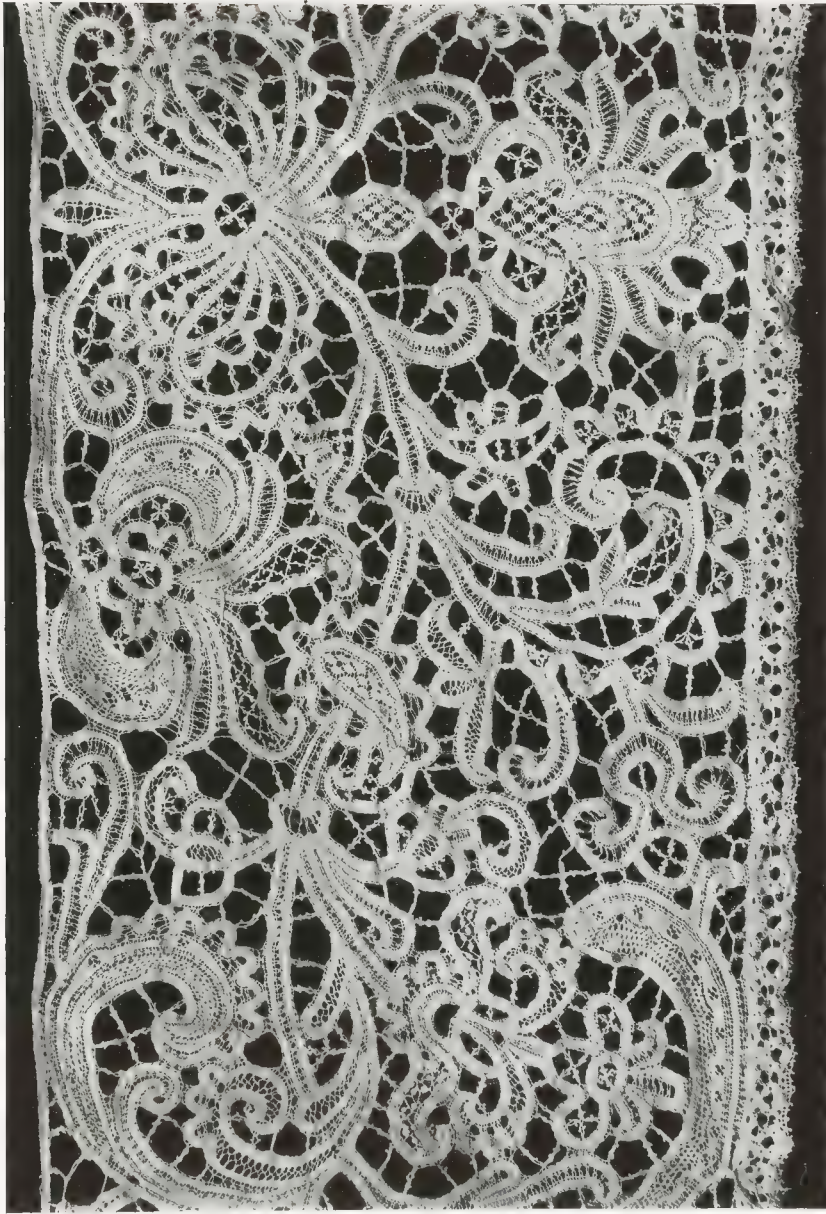




No. 239 — Trimming for alb composed of wide insertion with continuous braid, forming ever-varying designs.

To which is joined an edging of exquisite workmanship of the same type Ristori, Florence.

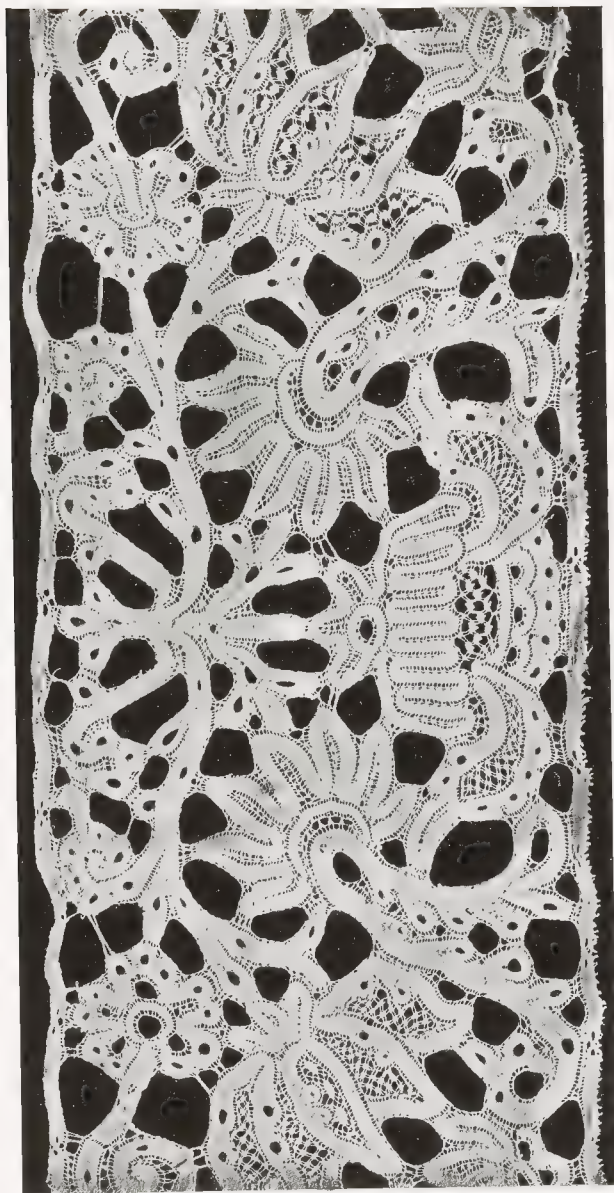




No. 240 — Trimming for alb with continuous braid and various open-work designs.

Contessa Brandolin, Venice.





N. 241 Lace without foundation, with various openwork designs, usually called « Raphaellesca »

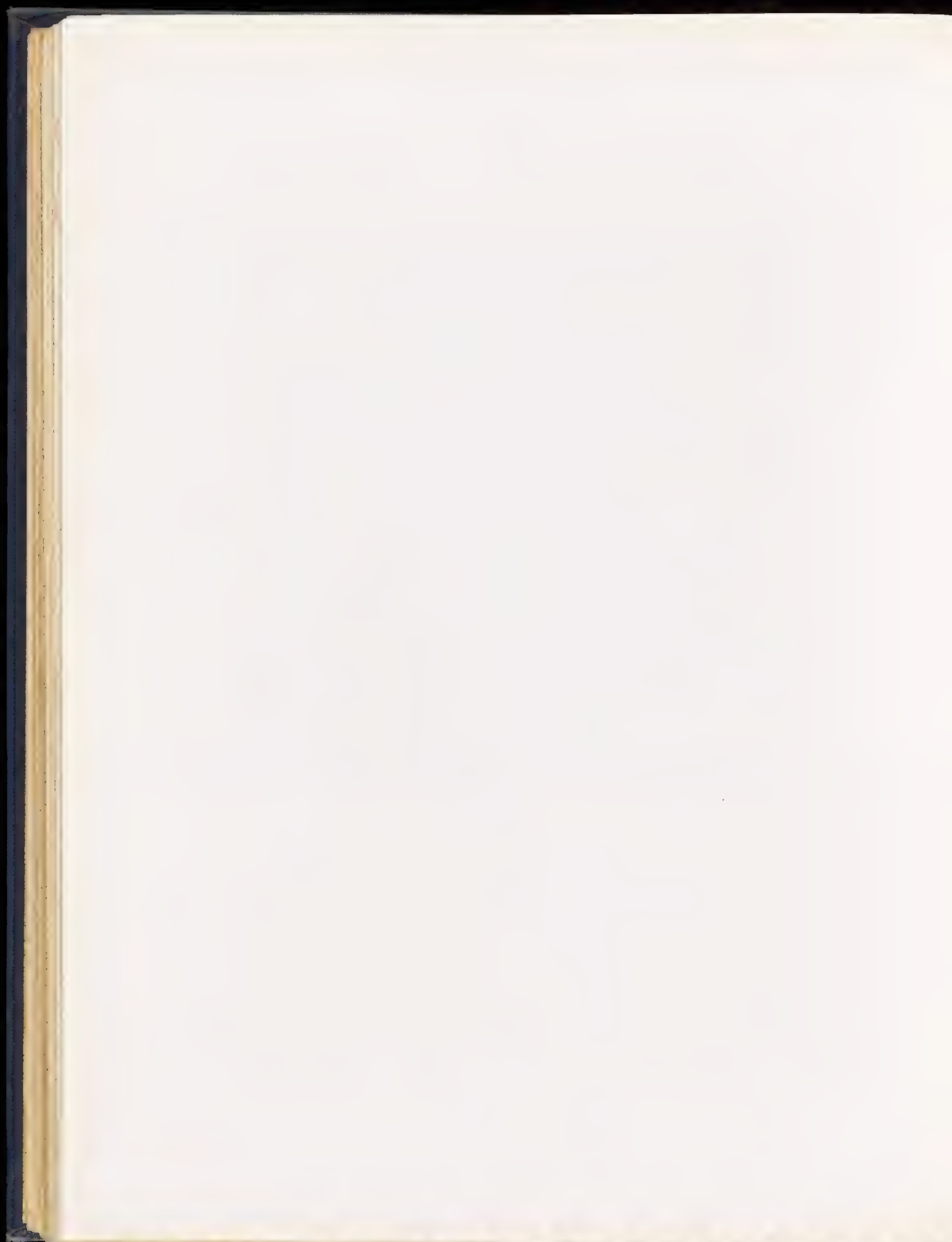
Birkenruth, Rome.

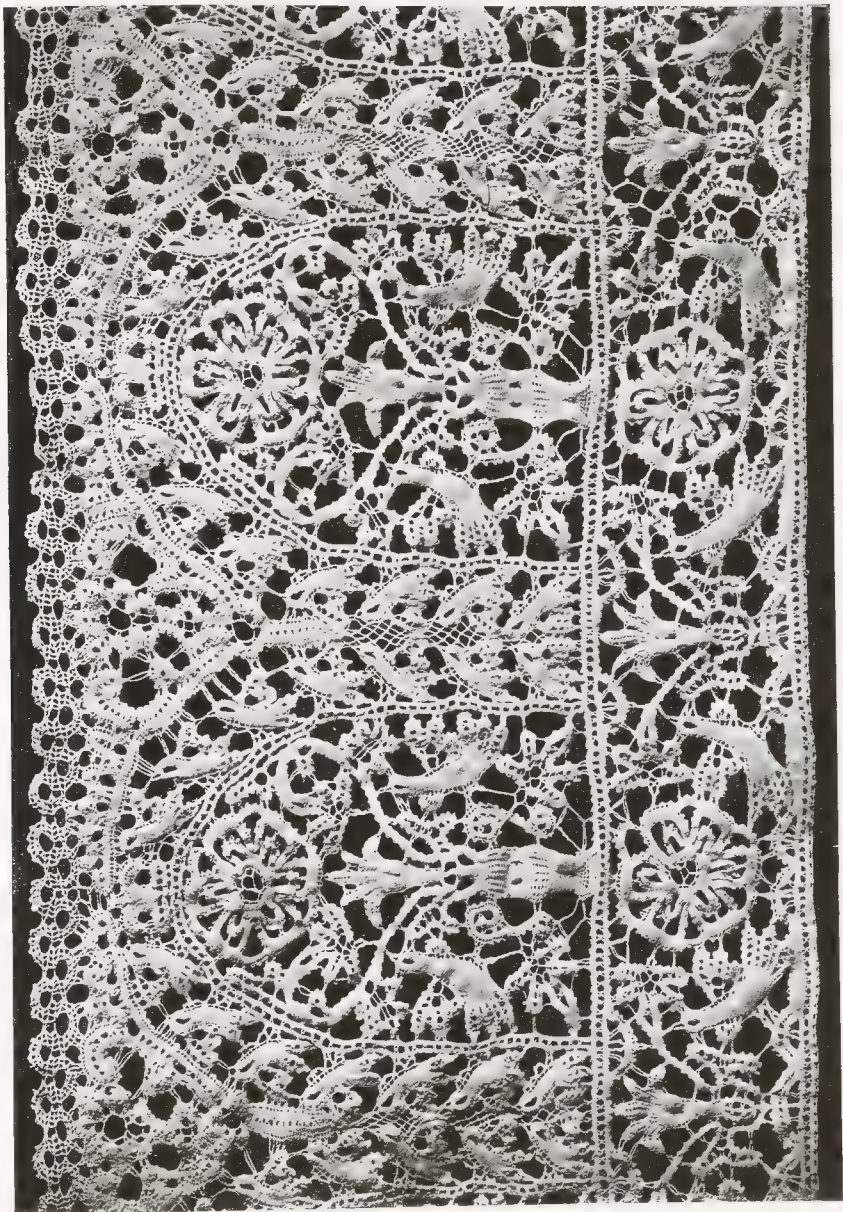




No. 242 - Alf-trimming.

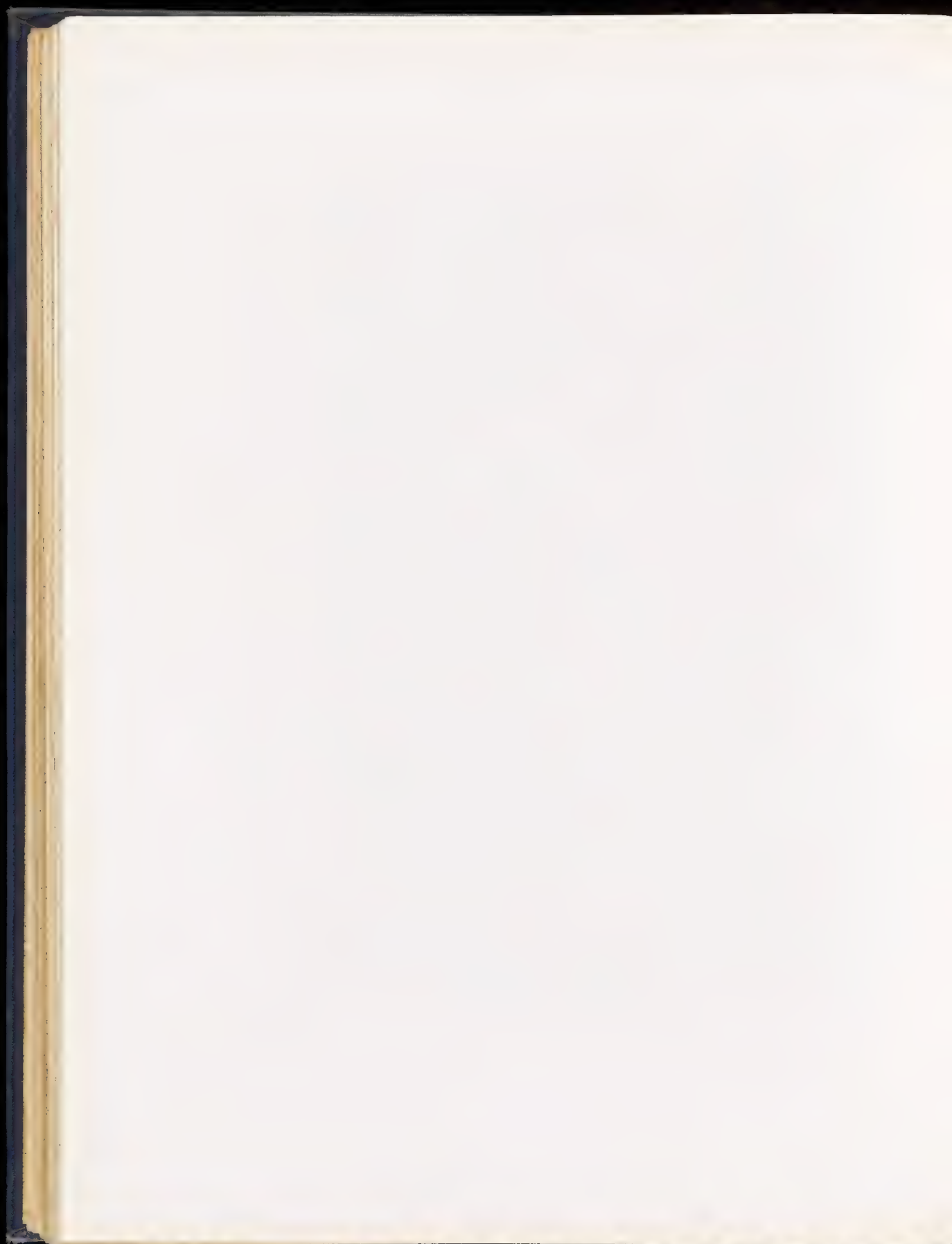
The braid proper to Milanese laces is here all in continuous and irregular and takes the shape of branches, leaves and flowers composed: a whole remarkable for perfectly balanced beauty and proportion. The animals and a little Love, all correctly portrayed and full of expression, are executed separately in toile. In this piece the bicker and the green (see also the bobbin, assisted by a hook, unite all the figure in a foundation curiously fashioned of bars set close together and fairly regular like a light Genoese *armet letto*. Exhibition of Sacred Art, Ravenna, 1904.





No. 243 — Lace for high wired collar.

As nearly always is the case in Milanese lace, this piece has the appearance of a wide insertion, in which are incorporated the points surrounded by a light edging; a smaller insertion serves as base from which the arches spring. The principal design is a vase with branching flowers; on the handles are perched birds and round the points are swarms of little birds. In the minor insertion the same design is used, Sangiorgi, Rome.





No. 244 Lace with two foundations.

This little motive on the barred background as well as those on net are perpetually varied, the braid taking the form of leaves and flowers. Signora Mortara, Bologna.



MILAN — XVII-XVIII CENTURIES.

245



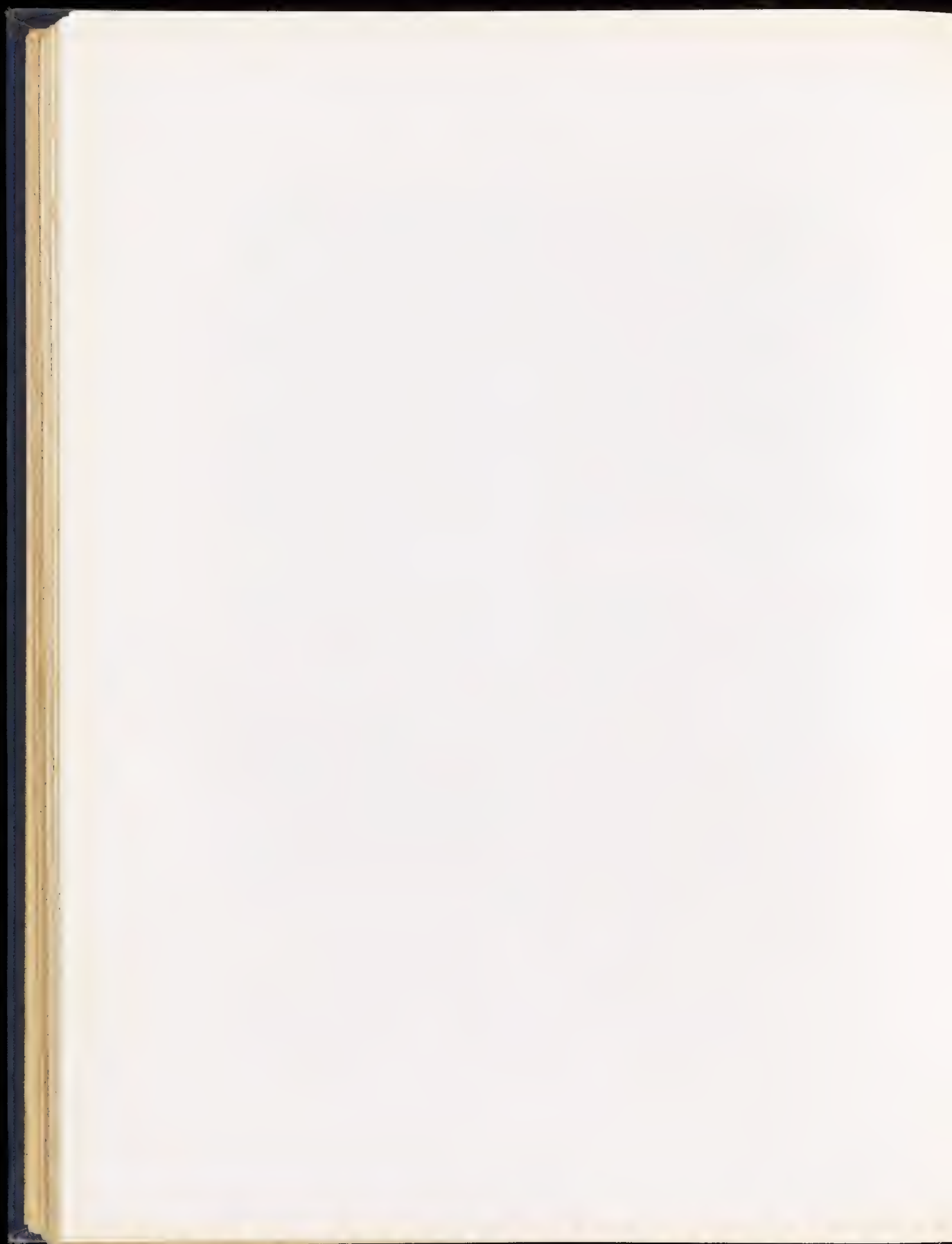
246



Figured laces on net foundation.

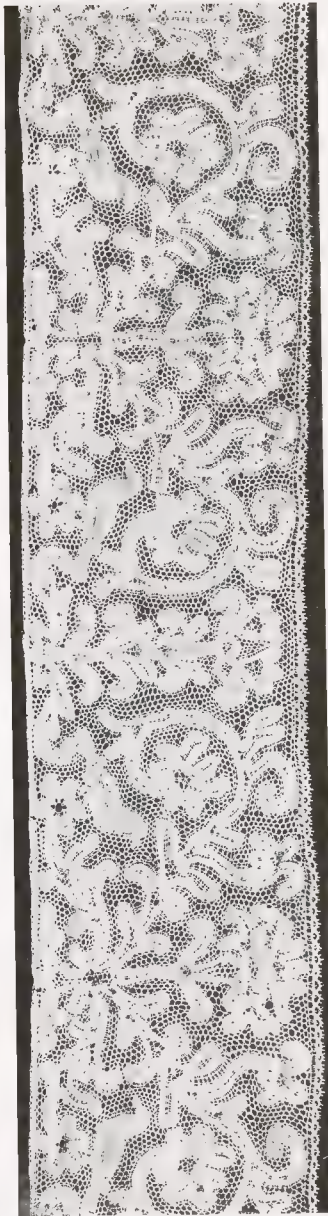
No. 245 - A fountain with lions and birds, Sangiorgi, Rome.

No. 246 - The principal design of branches and volutes is traced in the continuous braid. The birds, varying in size and attitude, are worked separately. Ristori, Florence.





247

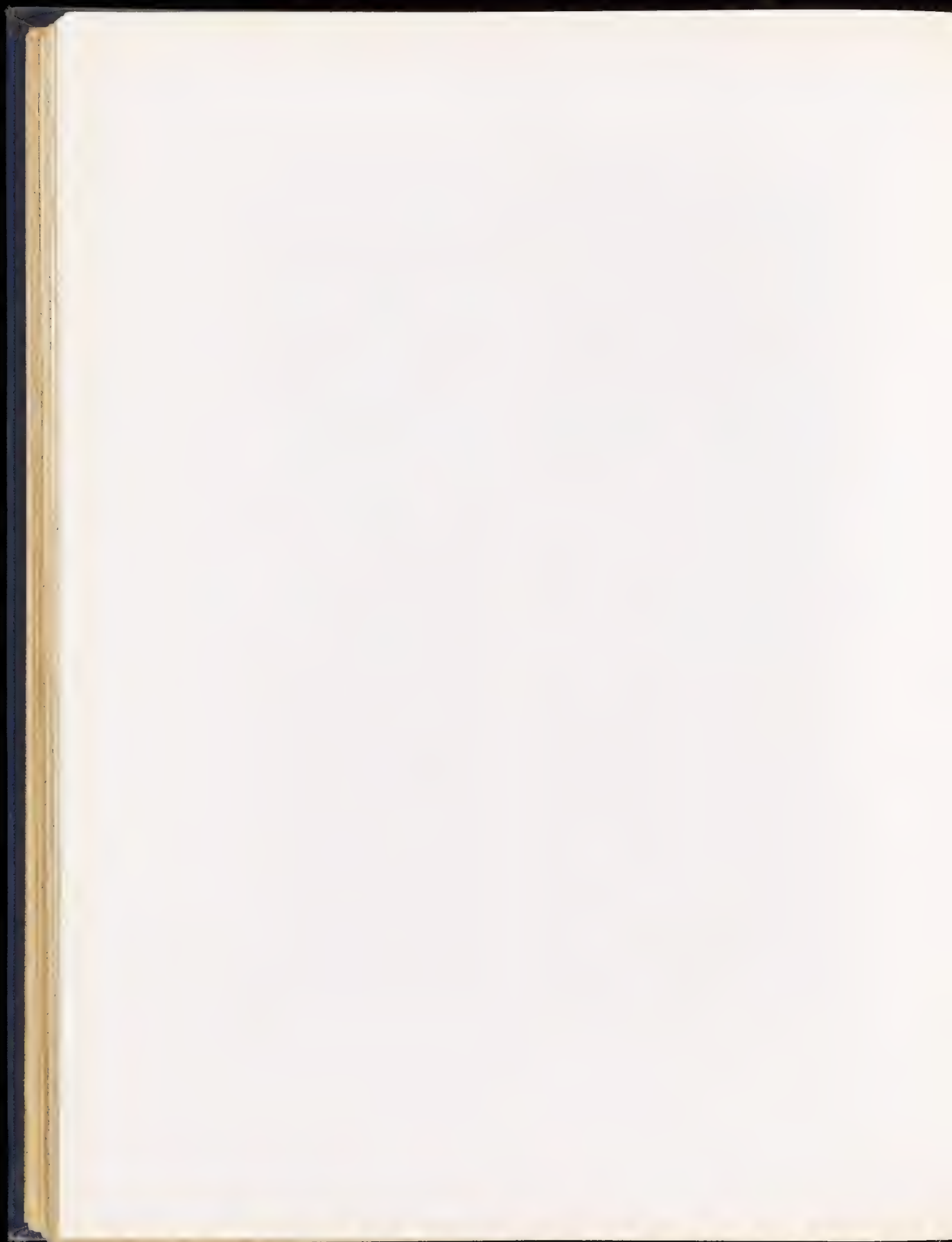


248

Figured laces on foundation.

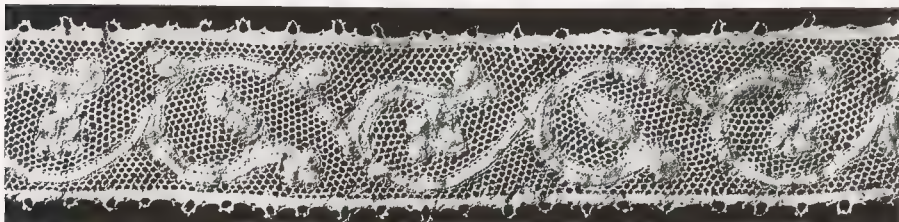
No. 247 The Ida Schiffr Collection, Florence.

No. 248 Ristori, Florence.

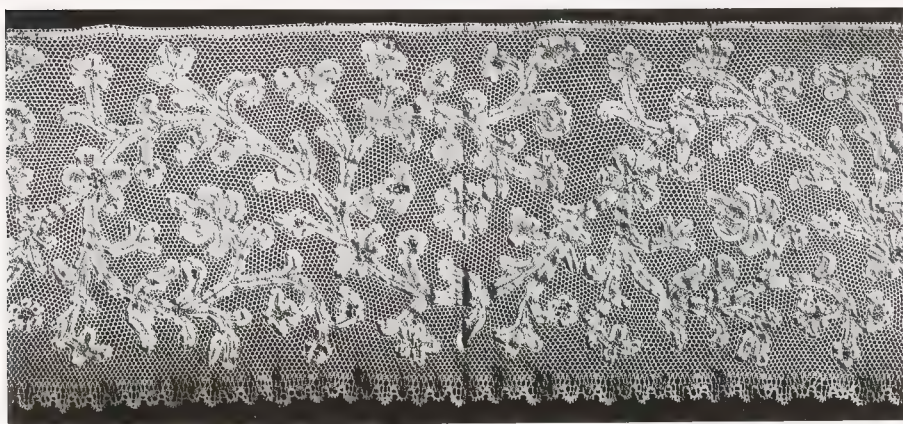


MILAN — XVII-XVIII CENTURIES.

249

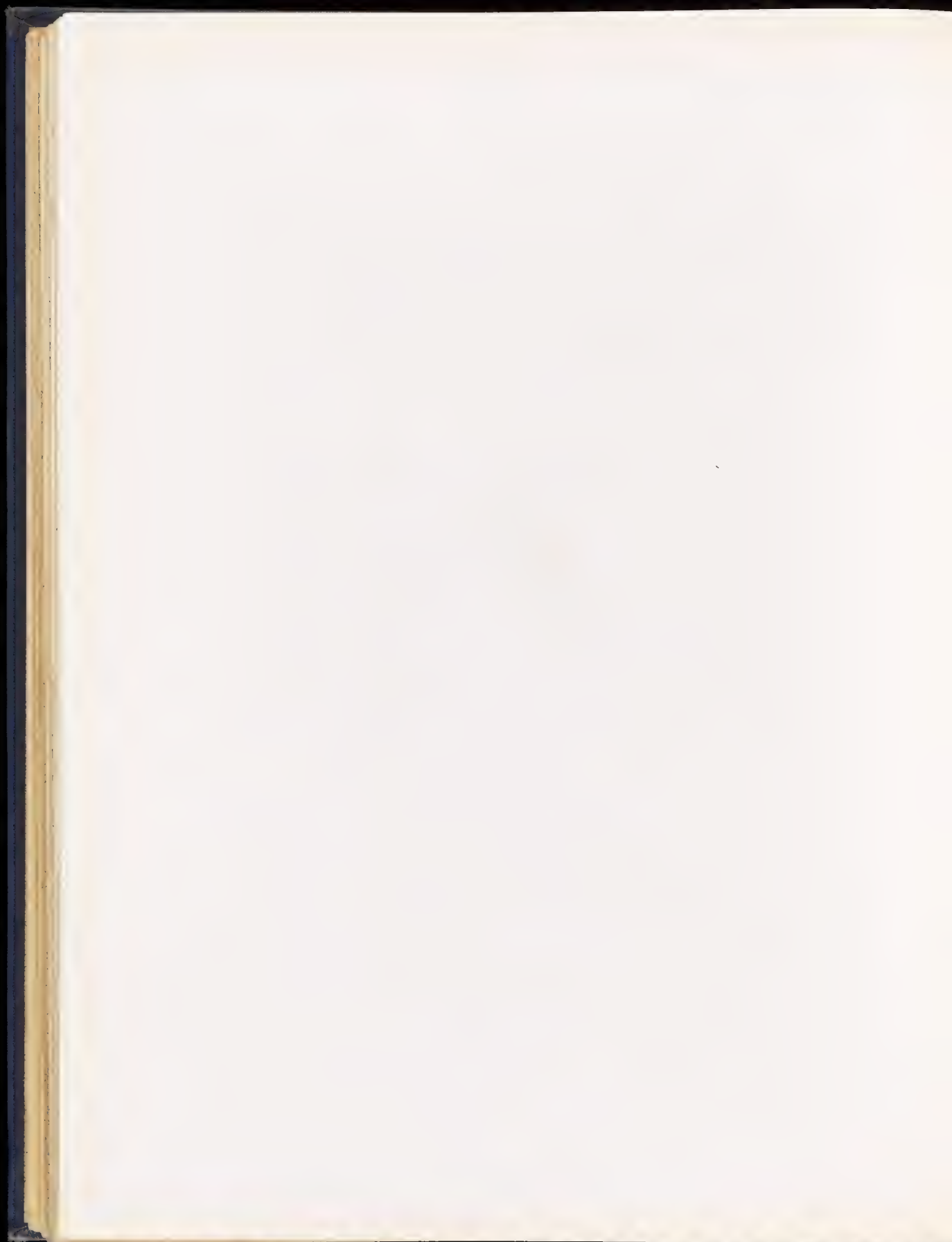


250



Lace with continuous braid on foundation.

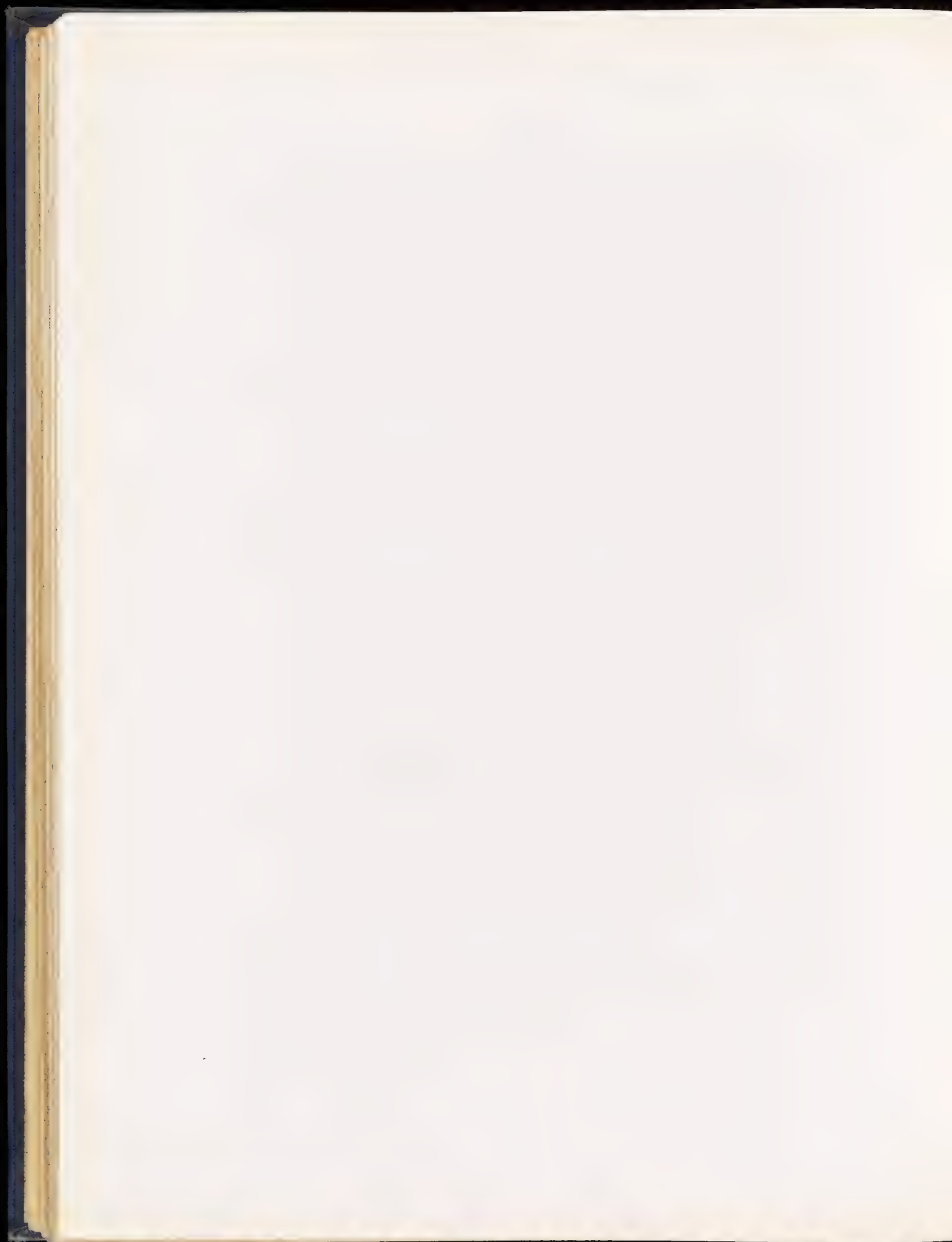
No. 249 The Ida Schifi Collection, Florence.
No. 250 — Citeruest, Florence.





No. 251 — Lace with continuous braid on foundation.

The Ida Scillì Collection, Florence.



MILAN — XVIII CENTURY.



No. 252 — Fragment of insertion ; probably the corner of an altar-cloth.

Most beautiful design, with continuous braid and openwork motives. The Ida Schifi Collection, Florence.

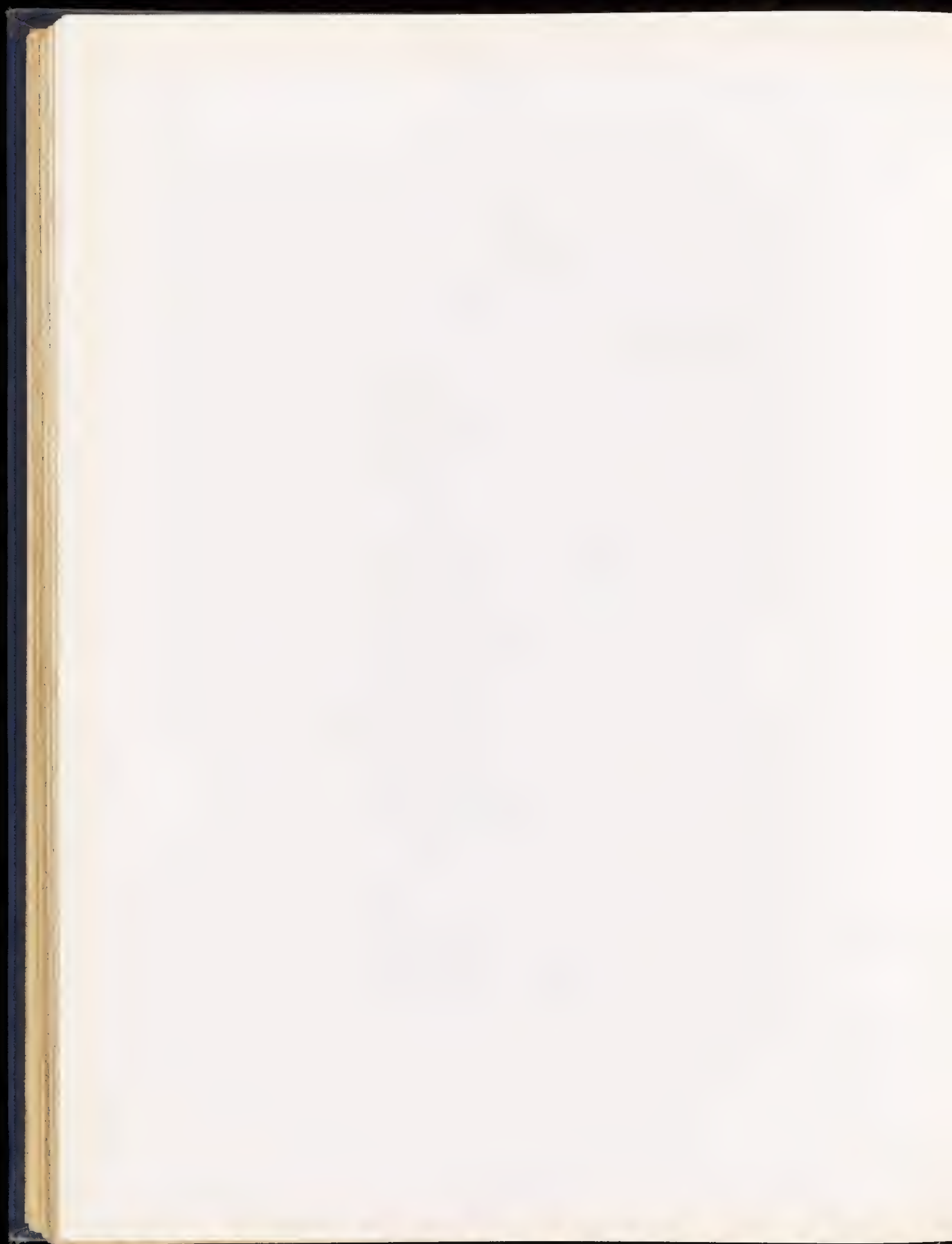


MILAN — XVIII CENTURY.



No. 253 — Insertion with vertical design, rarely found in bobbin-lace.

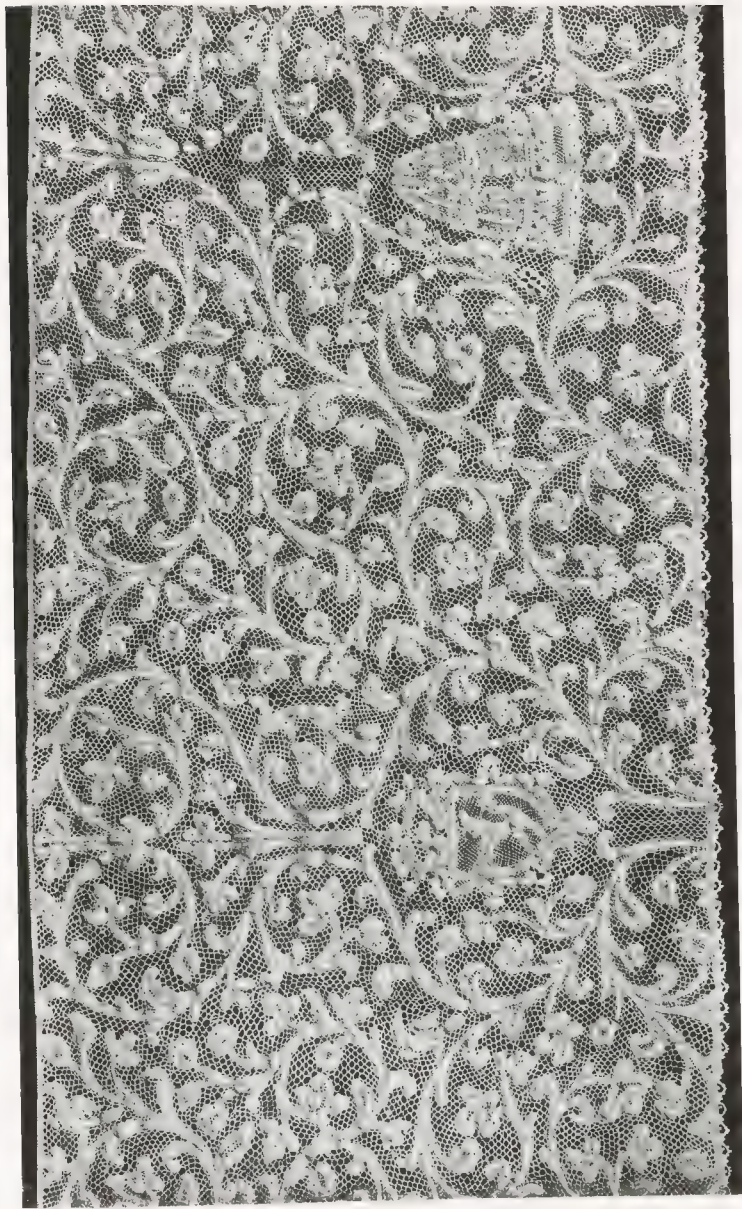
Sangiorgi, Rome.





No. 254 — Lace with various figures of serpents, birds, butterflies, etc.
Sangiorgi, Rome.





No. 255 Alb trimming with heraldic arms, a fountain, flowers and birds.

Sangiorgi, Rome.



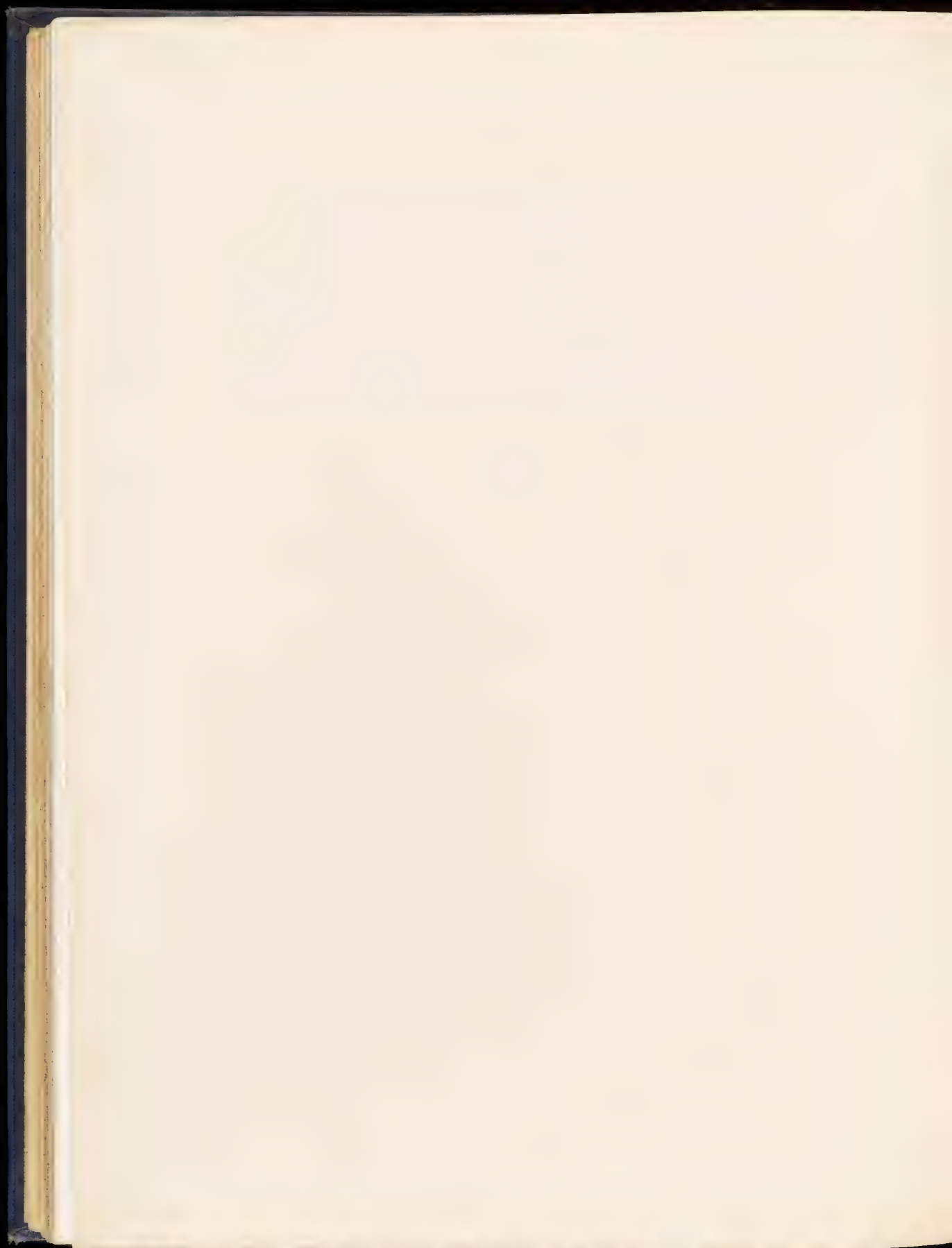


No. 256 — Lace for alb with hunting motives.

Lions, stags, peacocks, huntsman with hounds, a rabbit. Of the same type as No. 242, more accurate in execution and more varied in openwork, but greatly inferior in balance and proportion. Industrial Museum, Rome.



IV.
ABRUZZI.





No. 257 — Figured lace of Pescocostanzo. Amari Collection, Florence.

ABRUZZI.



SOUTHERN Italy, with her two capitals, Naples and Palermo, bore no inconsiderable part in the pageantry of the XVI century, and the furniture of her churches and the dress of her ladies and gentlemen were embellished with magnificent laces of gold, silver, silk, and thread.

Neapolitan and Abruzzian inventories describe their gold and silver laces as being of *Florence*, either because they came actually from thence or because they had assumed the name of their place of origin. Some of the laces must certainly have been Venetian, Milanese, or Genoese; but the ancient bobbin-laces of silk — as well as the white thread variety — most frequently met with in those parts of Italy, which slope gradually downwards from Rome to Sicily, and known as the *Laces of Southern Italy* are undoubtedly of Abruzzian manufacture.

Sicilian table-covers, bed-borders, and coverlets ornamented with the characteristic *drawn-thread-work* of the island were, in the early days, trimmed with lace of the Abruzzian type. In the Marches we find the same sort of lace, though lighter and finer in texture, round beautiful embroideries in satin stitch on *filandente* (common linen) and Rheims lawn.

How, we may ask, can the bobbin-craft of Southern Italy have selected the barren mountains of Abruzzo as a spot in which to settle and to flourish? In what way could the first idea of this fragile work have been wafted into those distant and lonely regions?

Although so picturesque in landscape and possessed of many fine medieval churches and monuments, the province of Abruzzo was but slightly affected by the Renaissance.

From the XV century onwards, artistic ardour displayed itself in many mi-



No. 258 — Work of Sicilian drawn thread, trimmed with lace of the Abruzzian type. Property of the author.

nor forms; wood-carvers produced fine polychrome statues and richly carved choir-stalls; goldsmiths created marvellous and splendid monuments of precious metals; workers in iron wrought fanciful grilles and balconies for churches and palaces; while potters and carpet-weavers devised cheerfully audacious schemes of colour and quaint patterns bringing a note of healthy gaiety into the lowly habitation of the peasant.

We can imagine that in such a district the first lace-maker arriving among their mountains armed with her lace-pillow with its dangling bobbins must have found a host of women eager to learn the gentle art and make it their own; for the native women were not only admirers of beauty, but peculiarly active and intelligent.

The most ancient centres of lace-making in the Abruzzi seem to be: Aquila, Pescocostanzo, and Gessopalena: each remote from the other, and all three far from the sea, which goes to disprove the contention that bobbin-laces had their origin on the sea-coast, and made use of fish bones on pillow-work until pins were introduced at the end of the XVI century.

Although the three Abruzzian laces differ, each one shows some characteristic strongly suggestive of Milanese lace. Thus Aquila and Pescocostanzo each has the



No. 259 — Embroidery of the Marches, trimmed with lace of the Abruzzian type. Tranquilli, Ascoli Piceno.

tape or braid with perforations on either edge. In Aquila, this braid, though much slighter, is carried on continuously, as in Milanese, forming curves, flowers and ornaments; but these close, frequent turns take up all the space, leaving no room for ground-work of mesh or little bars. If the lace be very fine and the pattern clear, a background of *mezza passata* is added, differing entirely from the Milanese background and giving it a purely Aquilian character.

Differing from the Lombard model in design and groundwork, these laces further differ in the method of working. At Milan the braid was made with a few bobbins, whose number was increased for the execution of the background; at

Aquila, on the contrary, the lace was made *a tutte coppie*, that is to say, foundation and design were all made at once with a large number of bobbins in play at the same time.

When the design required, Aquilian lace-makers had recourse to the crochet-hook as well, like the Milanese, and lace thus made was called *a punto riattaccato*.

Further on we shall see how the Pescocostanzo laces — direct descendants



No. 260 — Aquila lace with continuous braid. Aquila Cathedral.

from Milanese lace — assume new characters. While Aquilian laces are ever seeking after greater richness and refinement, those of Pescocostanzo are satisfied to remain in their uncultivated native condition; the former are the intellectual young ladies and the latter sturdy peasant-lasses.

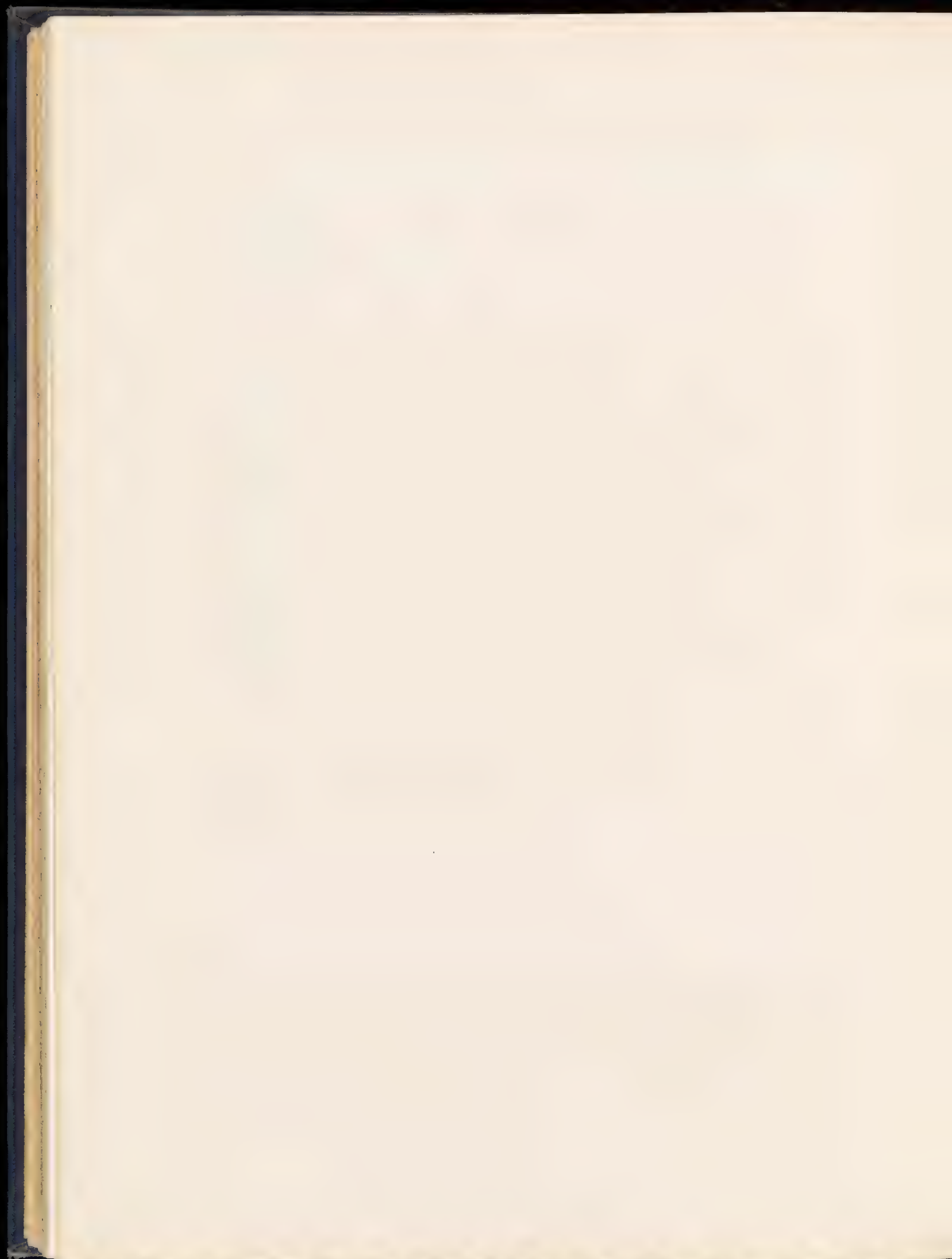
Most likely the history of the two industries could supply reasons for this dissimilarity.

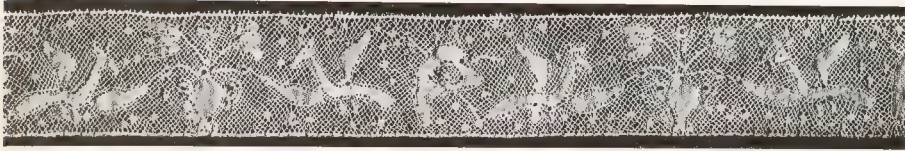
Nothing leads us to suppose that bobbin-lace-making was common to all classes of women in Aquila, while in Pescocostanzo and Gessopalena all made laces and all wore them. The records we have would seem to suggest that Aquila looked on the occupation as aristocratic, and caused it to be pursued in schools and convents.

Nuns from Milan and Genoa taught the various methods and carried about



No. 261 Women of Pescocostanzo working in the open.



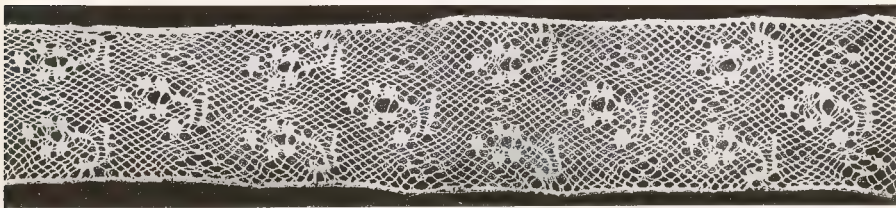


No. 262 — Aquila figured lace, with foundation, a *tutte coppie*.
Ristori, Florence.

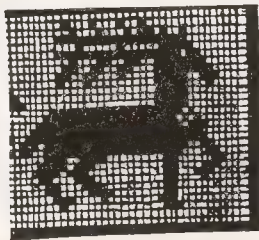
designs with them; those pupils who were especially skilful and intelligent would fuse the knowledge they had gained from their several mistresses, and introduce important changes into methods as well as designs. The nuns of St Chiara prepared valuable white lustrous thread of the finest quality for the precious work; and Aquilian laces adorned not only vestments in churches of the neighbourhood and the clothes and linen of the nobility, but were sent hundreds of miles away, either as gifts for important persons or for special festivals.

In the Acts of the Academy of the Order of Veiled Nuns of Aquila, we read that Sister Veronica of the House of Angelini, a nun in the XVIII century, mistress of embroidery and *punto antico*, directed « the work of the celebrated Aquilian lace eight hands high, executed by six of her cleverest pupils on pillows ten long. This lace was made by order of the French Court and presented by Marie Antoinette to Pius VI on the occasion of his elevation to the papal throne ».

Such contact with the foreign world must have contributed largely to the fact that the laces of Aquila were able to enter into competition with their rivals of Flanders. And thanks to the marvellous skill shown in manipulating *thousands*



No. 263 - Aquila lace with foundation.



No. 264 — From the *Esemplario di Lavori* of G. A. Vavassore, Venice, 1532. Figure of stag.

of bobbins, as well as to the excellent quality of their glossy thread, they were so victorious in the contest that, in his *Dizionario Corografico* of 1866, Amati says under the word *Aquila* « From this place comes lace like that of Flanders ».



It is not thus at Pescocostanzo where we are fortunate enough to be able to see bobbin-lace made under our eyes, exactly as it used to be in the XVII century, where, even to this very day, the truly feminine art flourishes

gaily in the hands of all, like a wild flower in its native fields.

Travellers taking the train from Sulmona to the station of Rivisondoli-Pescocostanzo (over 4000 feet above the sea) find themselves in a vast extent of green fields with gentle undulations. In utter solitude does the train make its way through the meadows, hardly does it win a glance either from the herdsmen who, with their flocks, are the sole occupants of the wide plateaux, or from the two villages which give the station its name, standing proudly as they have stood for centuries on the two highest peaks in the neighbourhood, nearly a mile from the railroad.

But he who takes the beautiful road leading to Pescocostanzo, finds himself in the very centre of the country of bobbin-lace. Here every single woman, old, middle-aged, young, lady or peasant, works at the « pizzillo » she creates on her pillow. In the fine season, the women carry their pillows into the open and sit making their lace in the sunshine and breezes of their short but lovely summer; among the old XVII century houses, the antique workshops, and the overhanging roofs of buildings resting on carved and painted wooden corbels, the traveller often catches sight of pretty heads bent over the pillow, and fingers swiftly manipulating the bobbins.

It is quite usual to see an ancient dame making beautiful lace with experienced fin-



No. 265 — The same stag deformed; in an old Abruzzian table-cover.



No. 266 · Lace-maker of Pescocostanzo.

gers, while a child scarce two years old instinctively twists three or four threads at its grandmother's feet.



No 267 — Pescocostanzo lace, with the figure of a kneeling angel deformed and represented as a bird.

From infancy to old age, this lace-making is life to the woman of Pescocostanzo; it consoles her in sorrow and rests her when over-fatigued from the hard work imposed on her during the absence of the men, many of whom leave their native land.

Pescocostanzo women are as hardworking and strong in body as they are bright and cheerful in mind, and it is a pleasant sight to see them starting forth to hew wood at sunrise; they carry enormous weighty bundles on their heads, walking upright and firmly with skirts tucked up and their feet protected by a coarse kind of sandal consisting only of a flexible sole sewn to the stocking. In the same way they fetch water from the fountain, carrying jars containing many gallons, and moving with admirable grace and freedom. Housework also occupies much of their time, cooking, washing, care of children. But when once the hard work of the day is over, they seize their pillows, and the hands which wielded a heavy axe at sunrise, or helped to carry stone or mix mortar for the building of houses, are now able to produce beautifully designed white lace, the pride, comfort and delight of these industrious, noble-hearted creatures.

One noticeable peculiarity of Pescolane lace, not seen in any district save Abruzzo, is that it is made without being copied from any pattern. The most expert of the lace-makers do not even seek guidance by covering their cushions with a striped material. When she puts the model

before her eyes, a lace-maker of Pescocostanzo is able to draw with her bobbins and pins as she would draw with a pencil. This strange, free method (called in the district *disegno sciolto*), while showing extraordinary dexterity, invests the work

with a vague, indefinable character recalling that of the ancient specimens. The design seems to be looked at through water or some fog which blurs the general outline, an effect still further accentuated by the fact that in this place — as in Aquila — the method of *tutte coppie* is pursued, taking considerably from the accuracy of the design, which, however, remains original and characteristic.

Pescolane laces often have what may be called *speaking* designs of simple every-day objects: a cock, a jar, birds, leaves, flowers; or sacred and symbolic subjects: a lamb, a chalice, a lamp, a scorpion, a lily, a star; or animated groups; peasant-couples dancing, or love-making; doves, hearts, roses. Pretty sentiments are suggested in rebus; thus lace bearing figures of a key, a heart and a rose may have had some such signification as « give me the key of your heart and I will give you the rose of my love »; flowers and leaves are to be found everywhere.

There is a marked tendency towards floriation in this emblematical speech. The oriental swastika, which still approximates to a serpent in Venetian lace, becomes a sort of floral scroll, almost unrecognisable in its disfigurement.

The lace-artists of these regions cannot bring themselves to servile imitation of other people's work, and it is their idiosyncrasy to give concrete significance to the purely decorative lines found in the Milanese, Venetian, and Genoese laces.

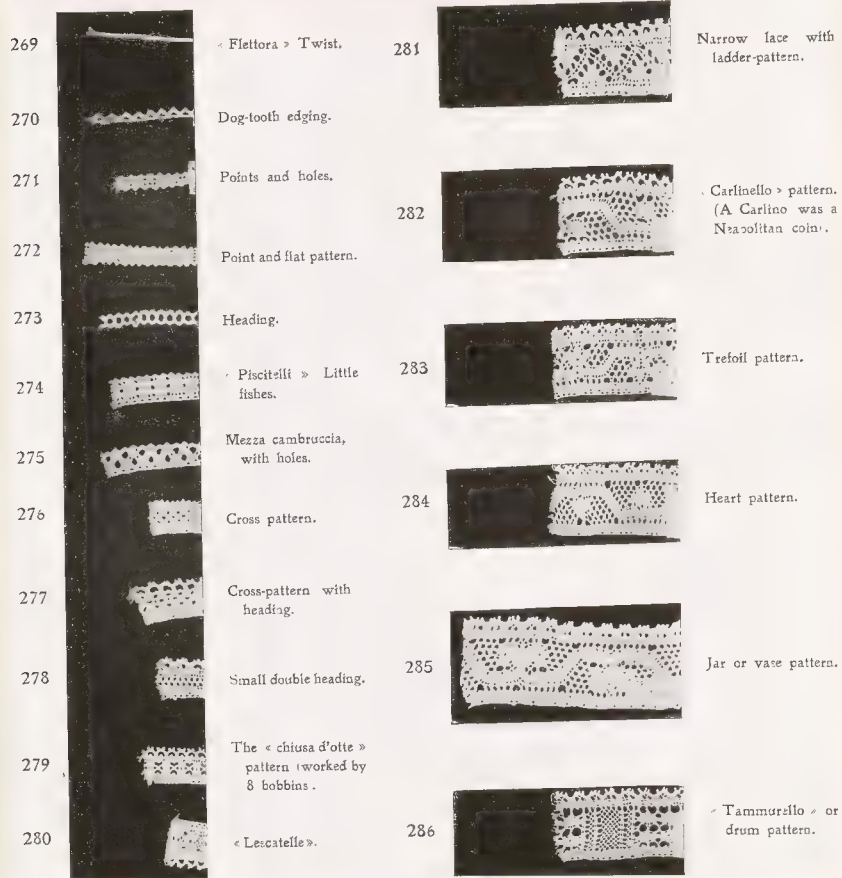
The Greek key-pattern, scrolls, geometric forms of academic precision have no place in the instinctive art of Pescocostanzo, whose workers are adepts mainly in giving expression to some definite object; they excel in simplifying, and in the happy conventionalisation of the most diverse subjects.

The chief defect of this quality is one which is found in all minor, fireside arts, where the workers are allowed to make laws for themselves. The design, repeated for centuries, is gradually altered and deformed. We note the same thing in



No. 268 — Fragment of Pescocostanzo lace, where we see the figure of a bird deformed in beak and wing.

the woven fabrics, which are so picturesque and characteristic in this district. We may see how a fine design is taken from a book of patterns or a piece of ma-



No. 269 to 286 - Showing progression of Pescolane lace.

terial; for instance a stag, which at first is faithfully and successfully copied with clearness and grace. The figure is copied and reproduced by four and five generations in succession. But the original form is distorted; some workers have



No. 287 — Old lace of Pescostanzo. The continuous braid forms the bird, the flower, and the ornament of the corner. Property of the author.

added, some have subtracted, some have altered. A century has sufficed to transform the stag into a dog, a camel, or a giraffe. The antlers, which in spite of other vagaries serve to characterise the stag, have been shorn from the head and, treated as ornaments, are detached from the animal (No. 265).

This fault occurs often in Abruzzian laces, even where the original figure can still be traced.

In No. 257, for instance, the couples are divided from one another by the motive of a spray of flowers which has been reversed by the lace-maker; it was intended that the bird should be perched upon the flowers, but now, with its tail in the air and its head downwards, it is meaningless and deformed. In No. 267 we see how a figure which should have been a kneeling angel is transformed into a grotesque distortion of a bird.

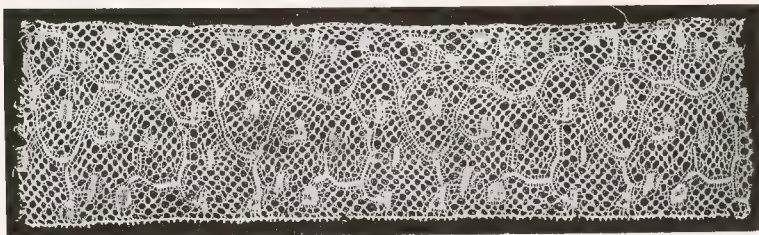
Nevertheless if, now and then, the concrete signification of some figures be no longer intelligible, it does not prevent it from having once existed. This seems to be proved by the nomenclature of old Abruzzian laces which, even now is used to designate the *pizzilli*, those narrow strips which guide the progress of the lace-maker, by a wise progression, from apprenticeship to mastery. Every pattern — even the elementary designs — correspond with some object more or less familiar, which must be copied faithfully by the little pupil with no guide save her eye (Nos. 269-286). The patterns have childish names to suit the infantile learners. The local and rustic character of these Pescolane laces, due to what may be called their *oral* design and execution, shows that they were not made originally to gain money or to be sent to strange lands. While pious women endowed the church with the best results of their labour, girls worked them for the trimmings of their wedding trousseaux and mothers stitched them on the layettes of their first-born.

This is the outcome of that thirst for beauty which seems unquenchable in the nation.

A learned and enthusiastic student of Pescocostanzo lace had the rare good



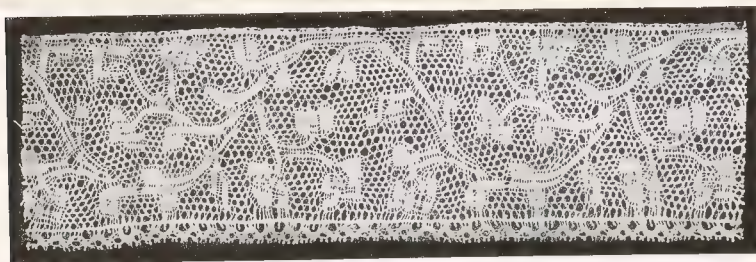
No. 288 — Pescocostanzo lace « a tutte coppie » and free design.



No. 289 — Old « free hand » lace of Pescocostanzo

fortune to find amidst the few scattered papers which have escaped flames, time, carelessness and ignorance, valuable remarks concerning Pescolane lace, observations which date from the XVI century. From these we learn that the lace is but seldom mentioned in Pescolane inventories and wills; mention of it becomes more frequent in the XVII century; indeed we gather that, by that date, lace was in the possession of every woman, even the poorest, in Pescocostanzo. In 1675 we find mention of *pieces of bobbin-lace for trimming*, and other laces are noted in an order of sequestration for non-payment of legal expenses!

In inventories of the wills of poor persons and humble Pescolane trousseaux in the XVII and XVIII centuries there is always mention of *pizzilli* and bobbin-laces and trimmings for coifs, tablecovers and sheets, offering irrefutable evidence of the



No. 290 — Old « free-hand » lace of Pescocostanzo.



No. 291 — Old lace of Pescocostanzo with lamps and columns.

age-long existence of lace-making in the district where it flourishes still, for how could these poor mountain-women afford to send for luxurious and unnecessary trimmings from far-off centres such as Milan, Venice, or Genoa?

The Pescolane laces, like those of Aquila, are of Milanese derivation. The tape, which in Aquilian laces is narrowed and refined, is thicker and more pronounced in Pescocostanzo models, by reason of the thread which is home-made and coarser, browner, less lustrous than that used by the lace-workers of Milan and Aquila. Pescolane examples frequently show a lace with ground in which the tape is often interrupted in its course and loses its form by being made to assume the shape of leaves, buds and figures of persons and animals; in these cases the lace is made *a tutte coppie* (as in Aquila) and always by *disegno sciolto*, or free hand, with no guidance from a paper design.

Whence came this Milanese influence to the lonely, far-off hamlet of the hills? In a document dated 1566 mention is made of one G. B. Bagatti, Lombard, Captain of Pescocostanzo (captain means governor). At that date bobbin-made lace was already flourishing at Milan, so it is possible that the ladies of the governor's household brought their pillows to their new home, and sowed good seed in fertile ground.

Judging from the really good collection of lace at Pescocostanzo in the Casa Colecchi, the women of that locality must have been expert in every sort of feminine work of needle, bobbin, and spool. The shirts of coarse linen (spun and woven at home) have neck, wrist and shoulder-trimmings of needle-made lace, Venetian both in stitch and design and called *cartiglia*, the Southern designation for *reticello*.

The cause of this Venetian influence may



No. 292 — Old lace of Pescocostanzo, with animals and vases

be traced to the wide circulation — marvellous, indeed, for those times — of the manuals printed in Venice, rather than to the historical fact that Venetian settlers came to Abruzzo at the end of the XIV century. A most rare old copy is in the possession of a priest named Grilli, and has been examined by the famous lace-authority Dr. Sabatini, who knows of other books in the district.

The little volume is entitled *The Flowers of Embroidery newly brought to light, in*



No. 293 From the « Fiori di Ricami » of G. B. Gargano, Naples, 1613.

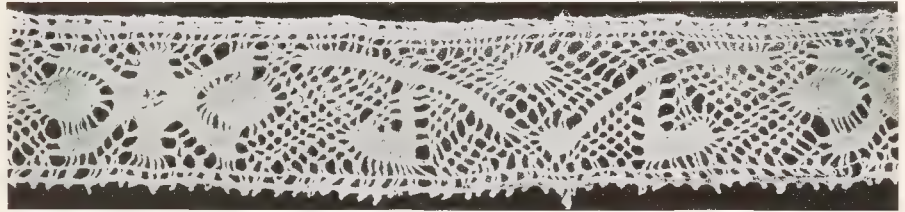
which will be found many varied designs for different kinds of work, and is a compilation of patterns taken from the books of Vecellio, Parasole, and C. Franco; who can say how greatly the gifted native workers were inspired by such an exquisite anthology of decorative motives?

In the *Flowers of Embroidery* is a plate from the *Corona* of Vecellio which certainly suggested the design of the Ricciardelli table-cover reproduced in our No. 293. The compartments and figures of animals are very similar in each. The lace round the tablecover is obviously copied from a design for lace in the same book.



At Gessopalena, just as at Pescocostanzo, the village-women turn to lace-making as their sole recreation from the heavy labours and fatigues of their working hours. As men are scarce in this little spot hidden in the province of Chieti, between the Aventino and the Sangro, women supply their place, and not only work in the fields, hewing wood and drawing water, but actually build houses, and carry bricks and mortar !

At Gessopalena the lace-pillow is fixed to a tripod which sometimes has rough carving done by the betrothed as a gift to his bride, and the lace is made with



No. 294 -- Old lace of Gessopalena.

the help of a pattern. Very ancient laces are found stitched to the garments of old crones in the poorest hovels; they are rough and heavy, made with locally-spun thread, dark, woolly and coarse.

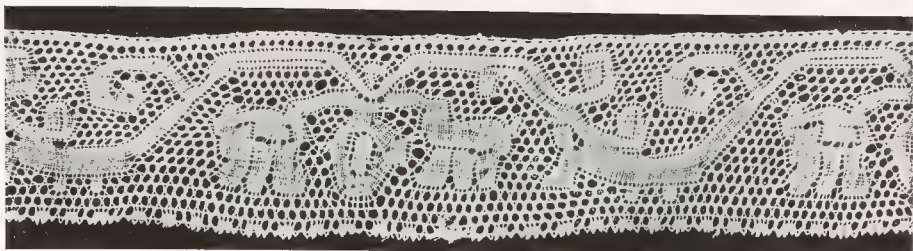
The Milanese influence is visible and most likely it came second-hand, travelling by way of Aquila and Pescocostanzo; little edgings worked with very few bobbins are the staple productions of this district and are of so hard and stubborn a texture as to seem devised more to strengthen the edge of the shift than with an idea of embellishing the garment. Nevertheless, even here the art of lace-making has never been allowed to disappear, although it has remained in a rudimentary state. Amati's Dictionary notices the fact that « the principal industry of the neighbourhood is the making of white thread bobbin-lace. »

Some of the superior and more important pieces of lace bear most decided traces of Milanese influence and show the tape running along uninterruptedly and



No. 295. — Old table-cover (XVII century ?) of
Pescocostanzo. Ricciardelli.

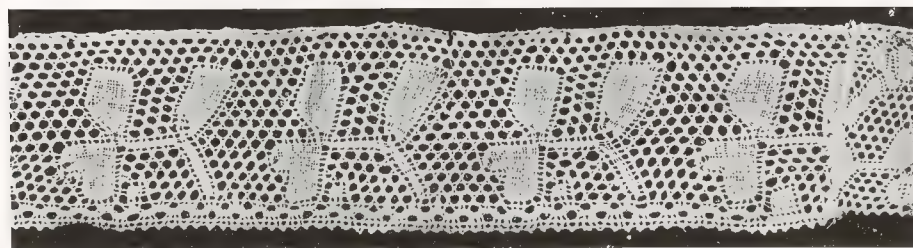




295



297



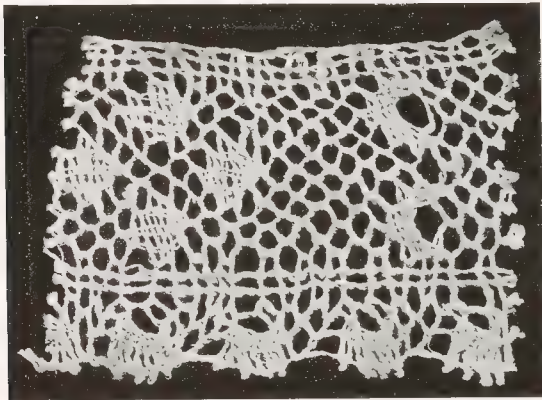
298

Nos. 296, 297, 298. — Piedmontese laces similar to
old laces of Gessopalena. Millesime, Genova.



set very closely in pattern; or, carried out in finer, smoother thread, they seem to imitate some Genoese or other foreign model. Taking advantage of the soft thread provided by Aquila, Salò, and Ireland, Gessopalenan women of the present day have greatly improved and refined the traditional type of lace, without altering it, and they never tire of providing *pizzilli* of the simple kind much in demand among the women of neighbouring localities.

For there is one extraordinary fact which strikes the casual visitor at once :



No. 299 — Lace of Offida

at Pescocostanzo and Gessopalena themselves every woman and girl makes bobbin-lace, while in the districts near them, nobody has any knowledge of the art. When one asks the young girls of Rivisondoli and Torricella where they get lace for their wedding-trousseaux, they say they buy it from the adjoining villages.

We must suppose that it is with this feminine art as with flowers which, for no observable reason, thrive and flourish on one soil and languish and die on another. On the other hand, wind-blown seed may be carried vast distances and sow itself mysteriously with happiest results. How is it that at Isernia and in certain spots of the Piedmontese mountains the women trim their head-kerchiefs with bobbin-laces which seem coarse imitations of Abruzzian laces (Nos. 296, 297, 298),

while at Offida, near Ascoli Piceno in the Marches bordering Abruzzo, the lace, although bobbin-made, differs radically from the type?

In 1785 a historian of the Marches wrote as follows on the subject: — « From the most ancient times in Offida a very useful branch of manufacture has flourished, called lace-work, in which very many families are engaged. These persons are accustomed to assemble together, and form themselves into various societies to beguile the weariness of their application by honourable and friendly conversation » (1).

It is evident therefore, that the work is as traditional and as essentially a popular art here as in Abruzzo. But both in design and execution Offida laces are rather of that rustic kind which the French call torchon and the English peasant-lace.



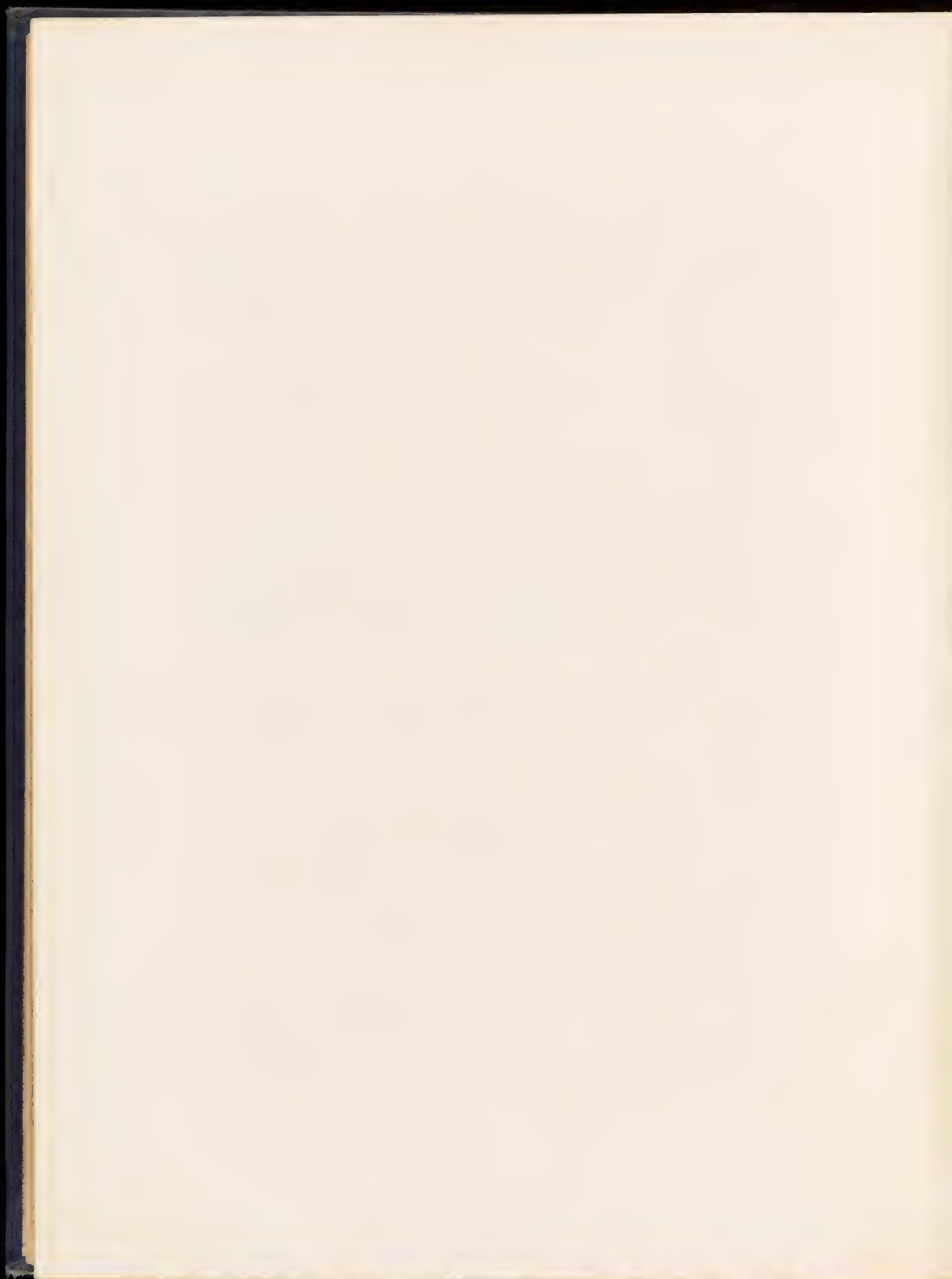
We have dwelt somewhat fully on the laces of Southern Italy, because they are unfamiliar even in Italy itself, and are almost completely unknown to the outside world, notwithstanding that in many cases they are as beautiful as their greater sisters of Venice, Genoa, and Milan, and specially interesting by reason of strongly marked and tenacious local character.

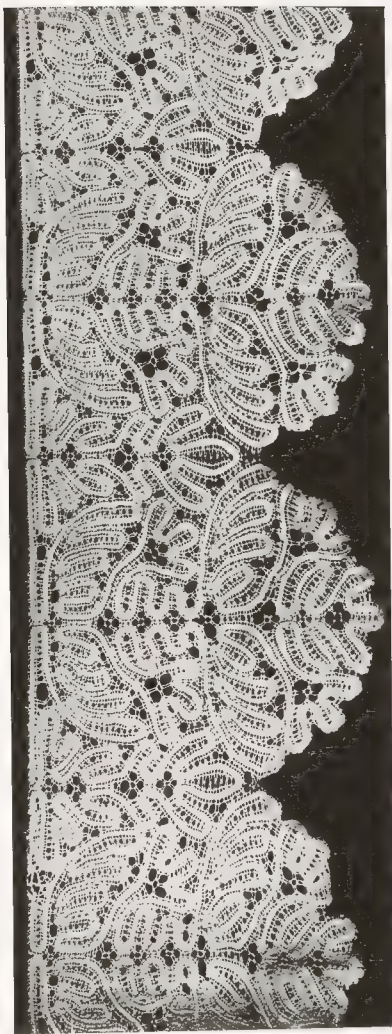
(1) P. ANGELICO DAL PORTO DI FERMO. *Elogio storico ossia Vita del venerabile servo di Dio F. Bernardo da Offida.*

IV.

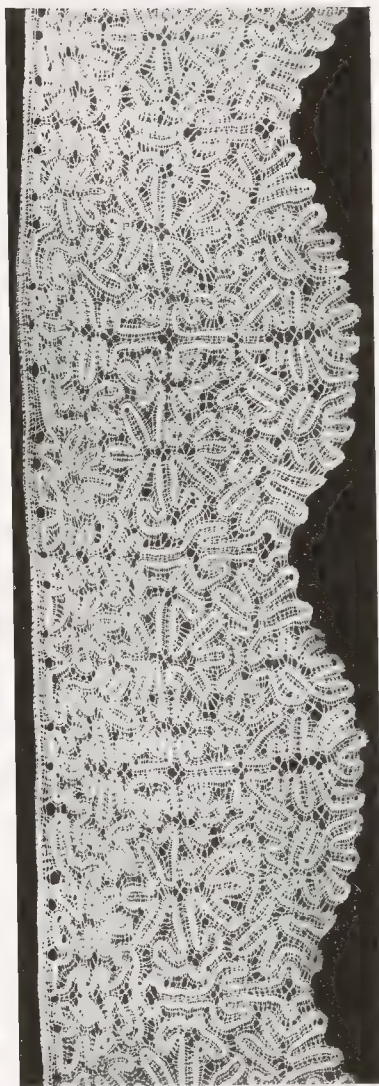
ABRUZZI.

PLATES.





300



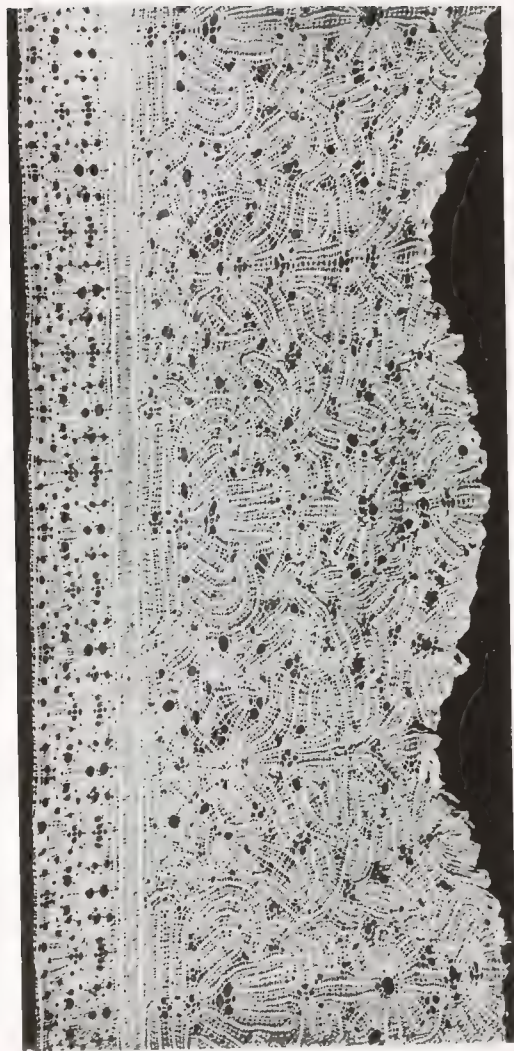
301

Alb trimmings.

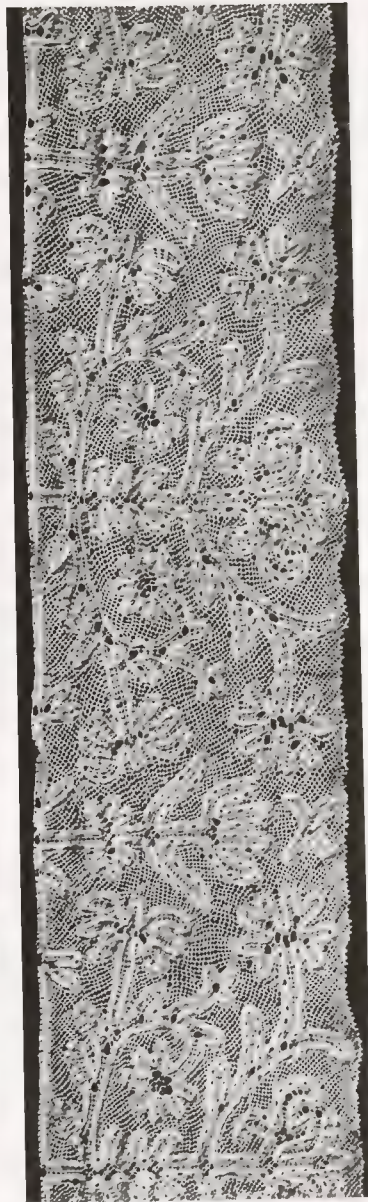
Lace with continuous braid which is narrower than in Milanese laces; the design is so close that no room is left for background.
This constitutes the difference between the laces of Aquila and those of Milan, Aquila Cathedral.



302



303

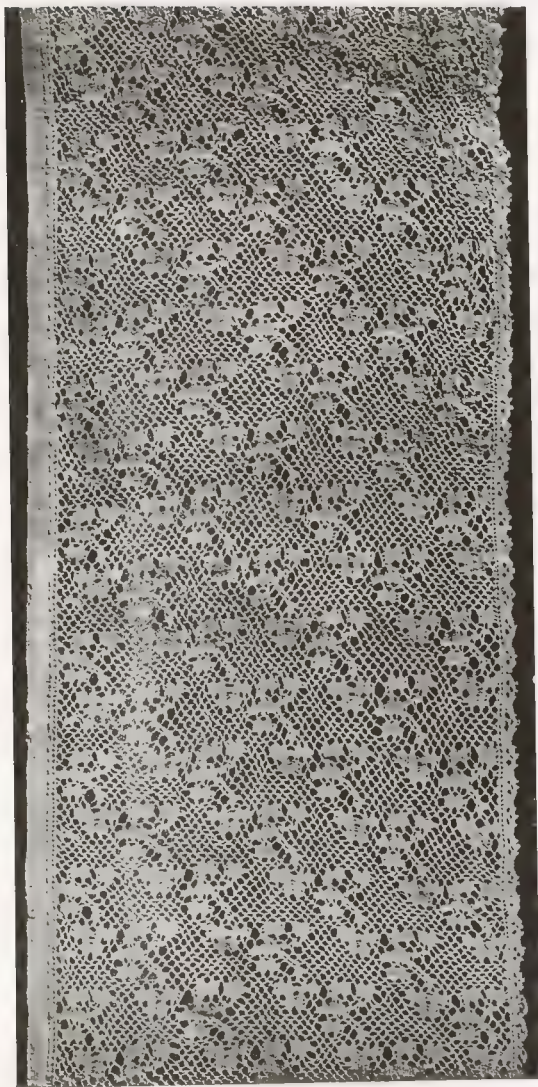


Lace with continuous braid or tape.

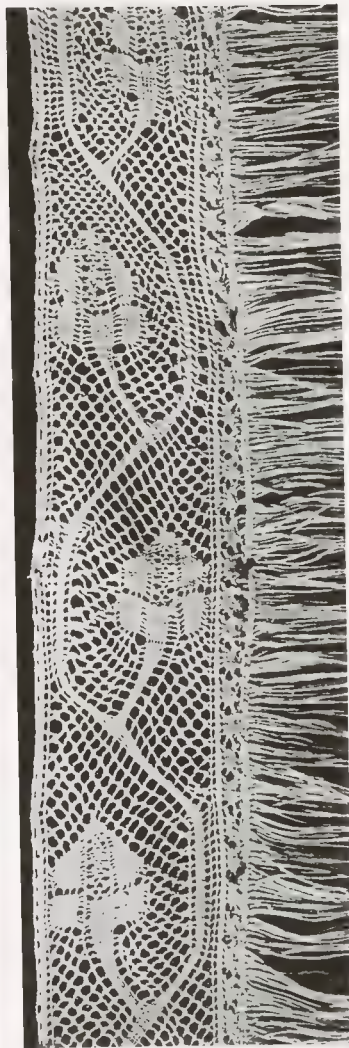
In No. 333 the lace is lightened by frequent perforations, as is also often the case in Milanesse laces.
But the foundation and design are characteristic of Aquila lace.



304



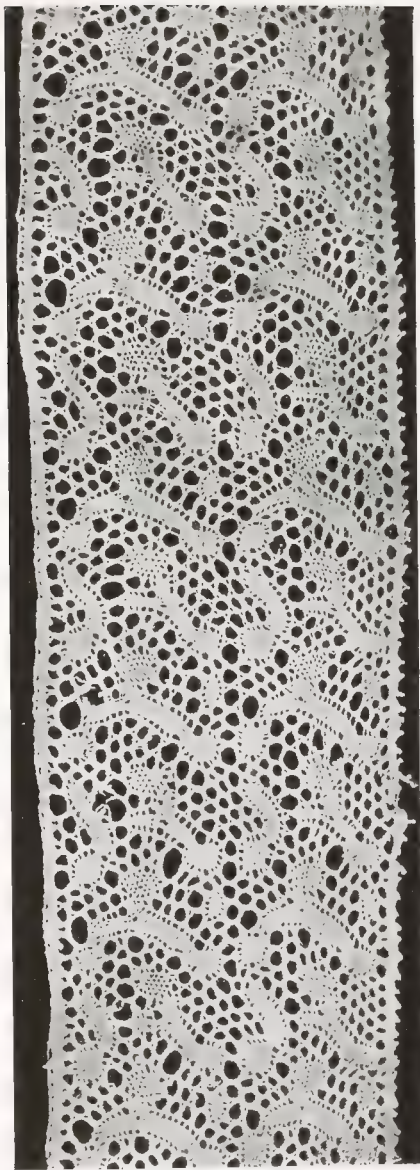
305



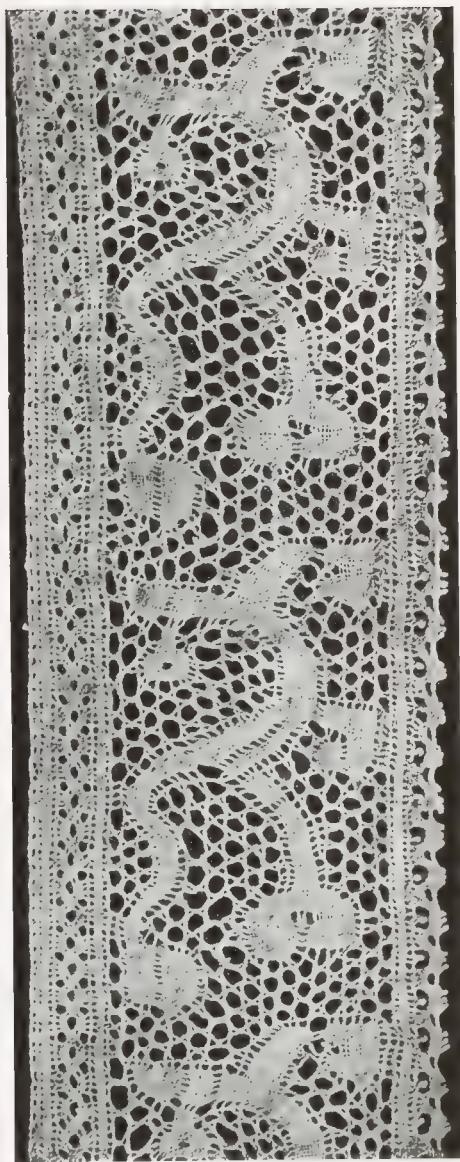
Laces with background, made « a tutte coppie » (pattern and ground « all in one »).

Nos. 304, 305 — Tranquilli, Ascoli Piceno.





306

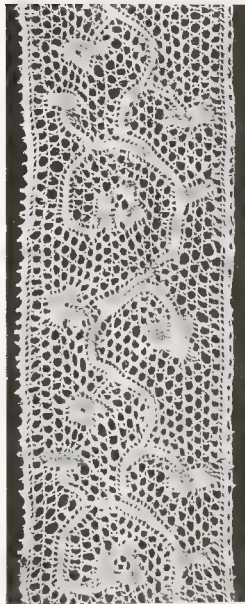


307

Floral motives worked without a model and « a tutte coppie

Nos. 306, 307 — Pajno, Palermo.





308



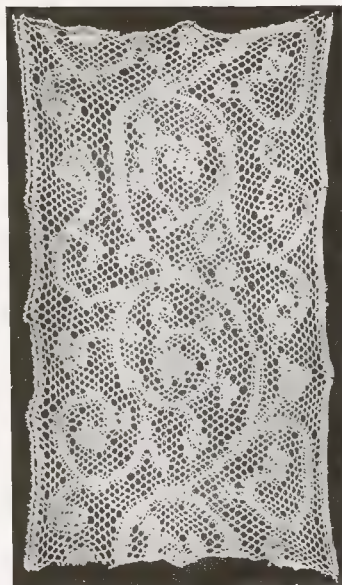
309



310



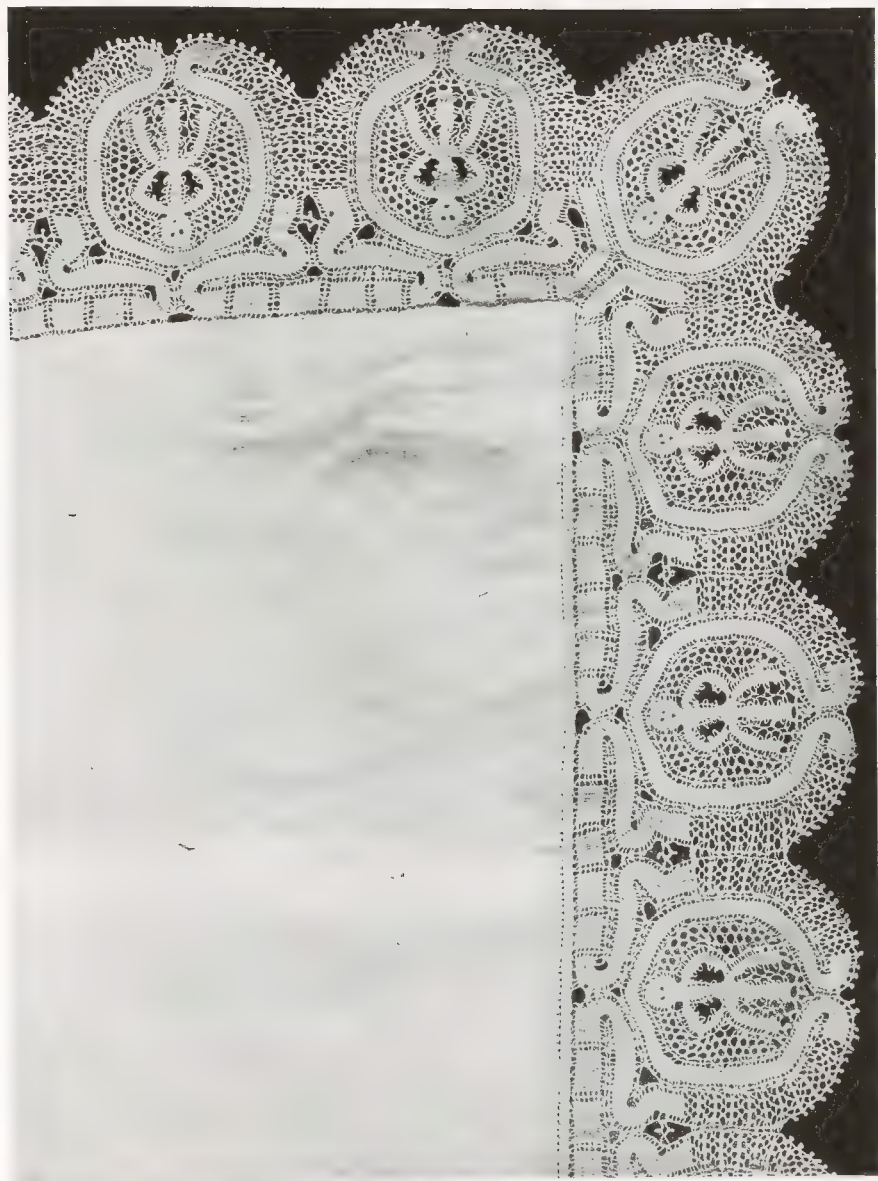
311



312

Five variants of the motive called by lace-makers Tre foglioline (trefoil). Worked without model.



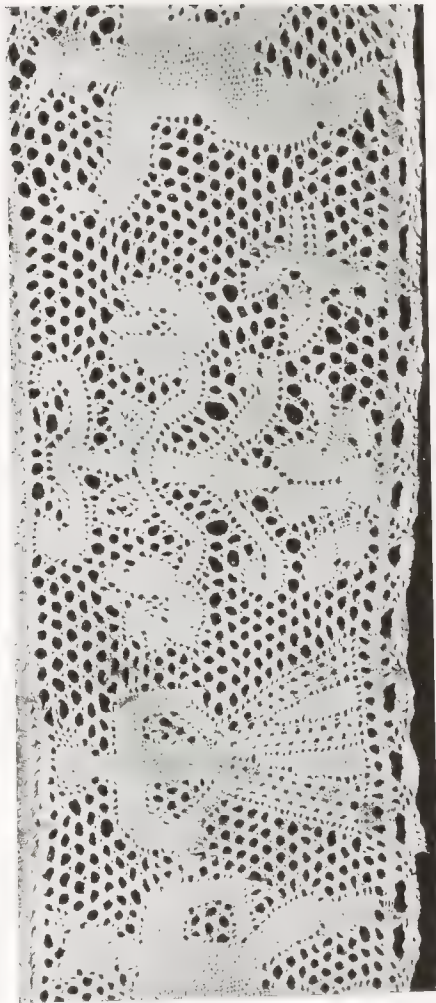


No. 313 Design called "Dei Pupi" (The Puppets), with little figures chivalrously conventionalised enclosed in a medallion surmounted by a ribbon.

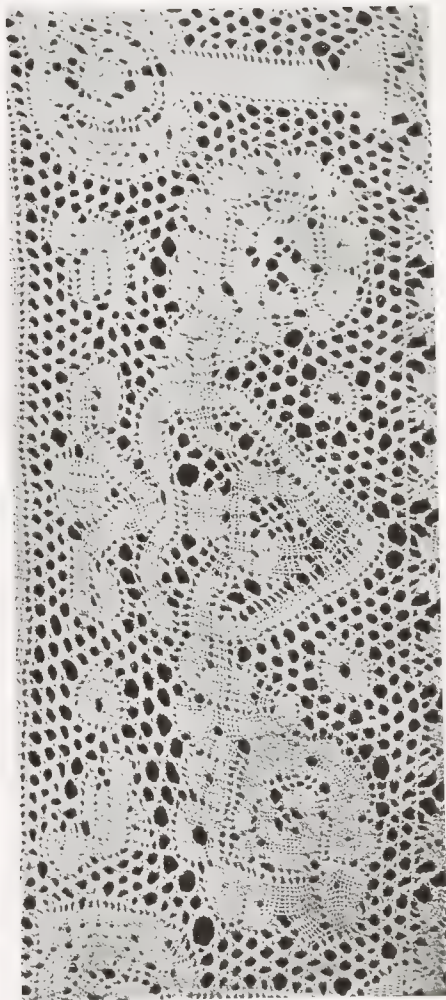
Collecchi, Pescocostanzo.



314



315



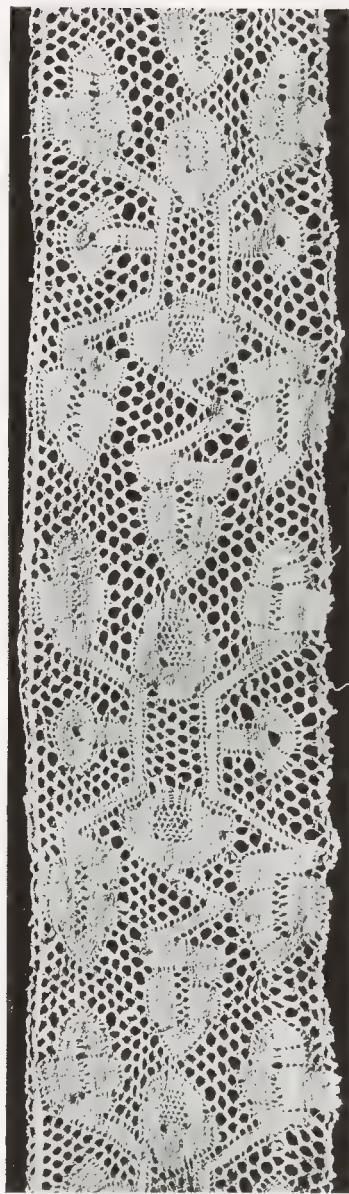
Lace « a tutte coppie » worked without model.

No. 314. - The Dance. Between one couple and another, a branch of flowers reversed by a misinterpretation of the design.
No. 315. A heart and key (?) alternated and separated by a rose. Both these laces were intended for the same purpose, since they are composed of the same thread and worked by the same hand. Aruch, Perugia.





316



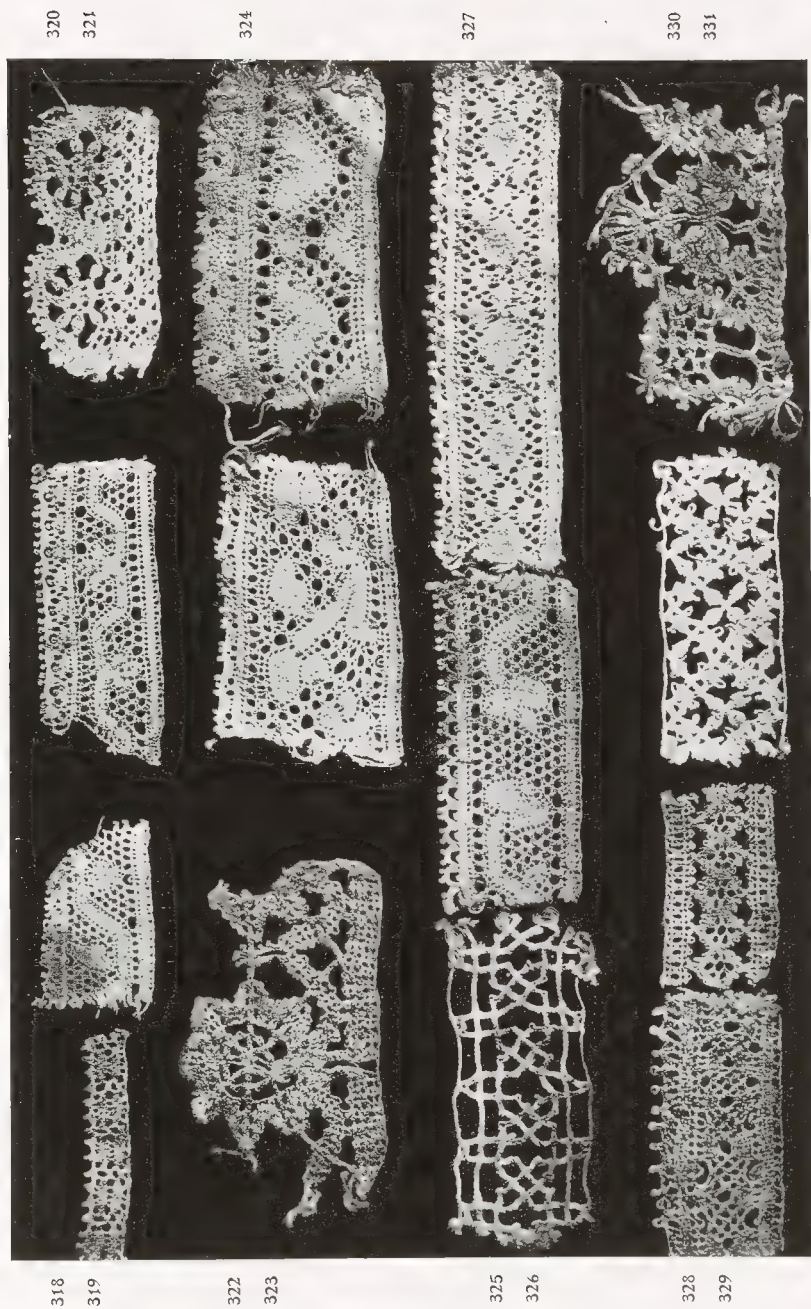
317

Lace « a tutte coppie ».

No. 316. Eagles (?) facing each other before a vase with flowers. In the original model, the vase must have had handles; but the lace-maker misunderstood her pattern and, having deprived the vase of handles, turned them into two meaningless ornaments. The Ida Schiffl Collection, Florence.

No. 317. — Tortoise conventionalised and transformed into a floral motive. Gave, Leghorn.





An old Pescolane Sampler.

No. 318 corresponds with the « lescatelle ».

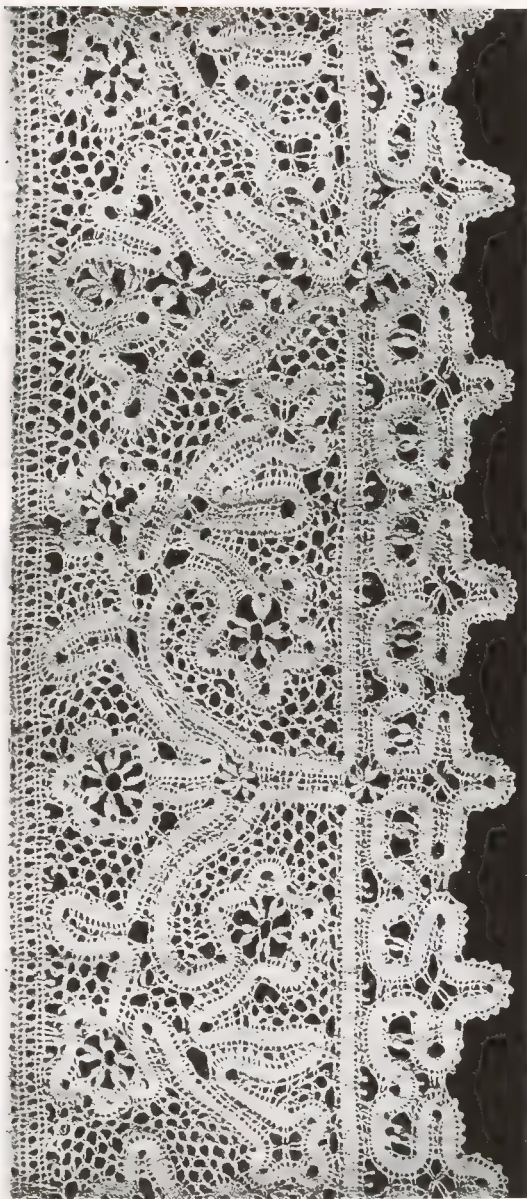
No. 319 with the « giarre ».

No. 320 with the « fronticelle », all in use at the present day and known by the same names in teaching the rudiments of lace-making.

Nos. 321, 322, 330, 331, show Genoese influence, which is not found in Abruzzo till the XVIII century.



332



333

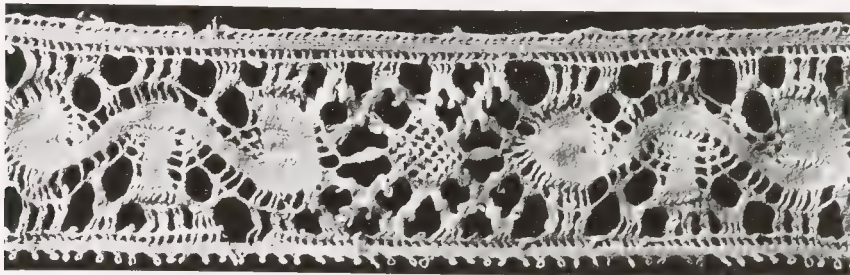


Lace very similar to Milanese by reason of the continuous tape and also because motives and groundwork are made separately and not « a little coppie »; nevertheless their Abruzzian origin is revealed by the thread and the design. The Genoese seeds *armellette* appear in the centres of the flowers. Colecchi, Pescocostanzo.

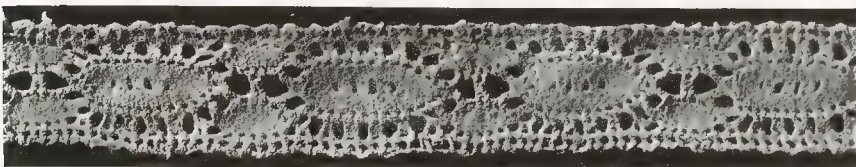


ABRUZZI - GESSOPALENA — XVIII CENTURY.

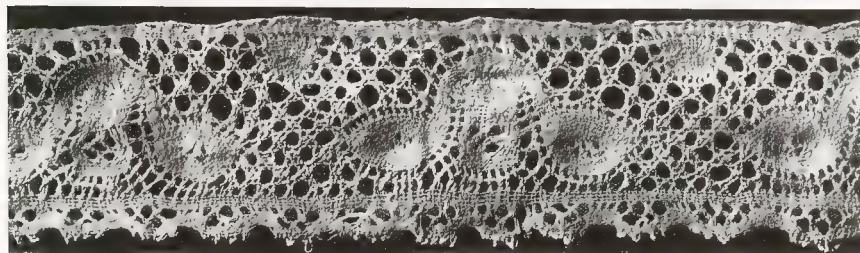
334



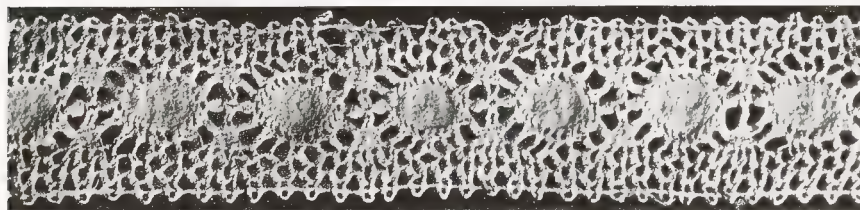
335



336



337



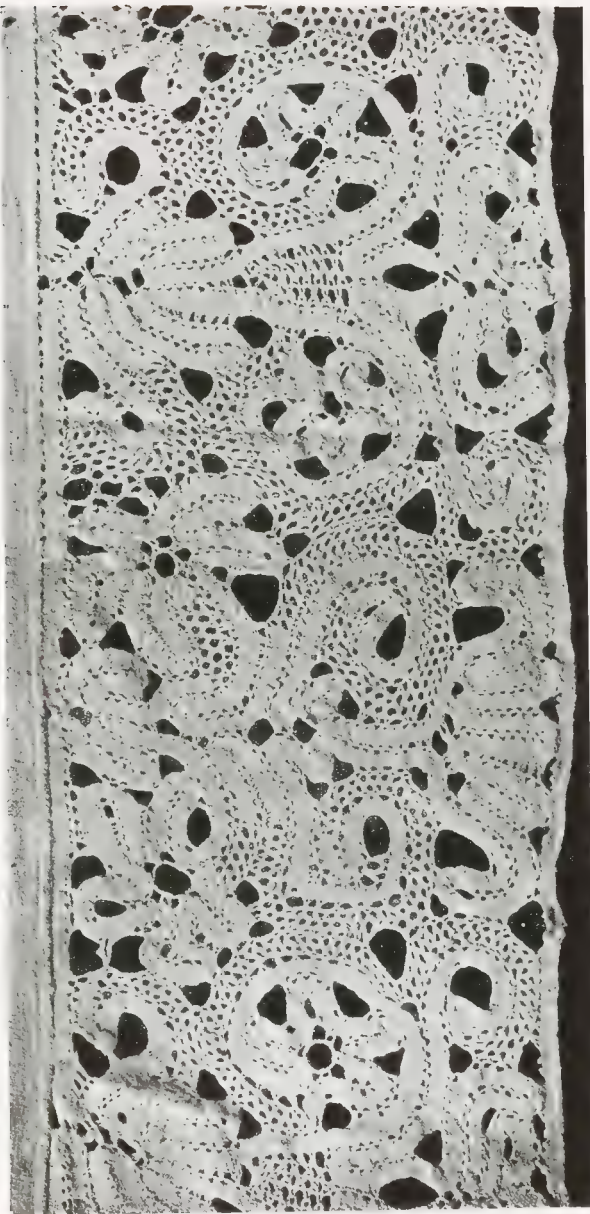
Coarse laces made without a model.





No. 333 — Peasant's apron, trimmed with lace probably from Gessopalena. Campanari, Rome.





339



340

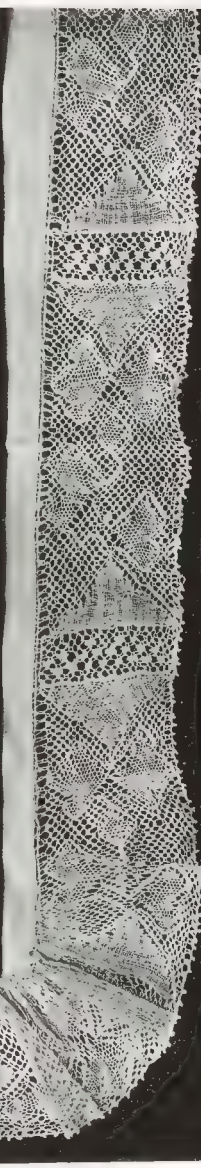
In these two samples, Milanese influence is recognisable, notwithstanding the deformation of the design and the coarse thread.



341



342

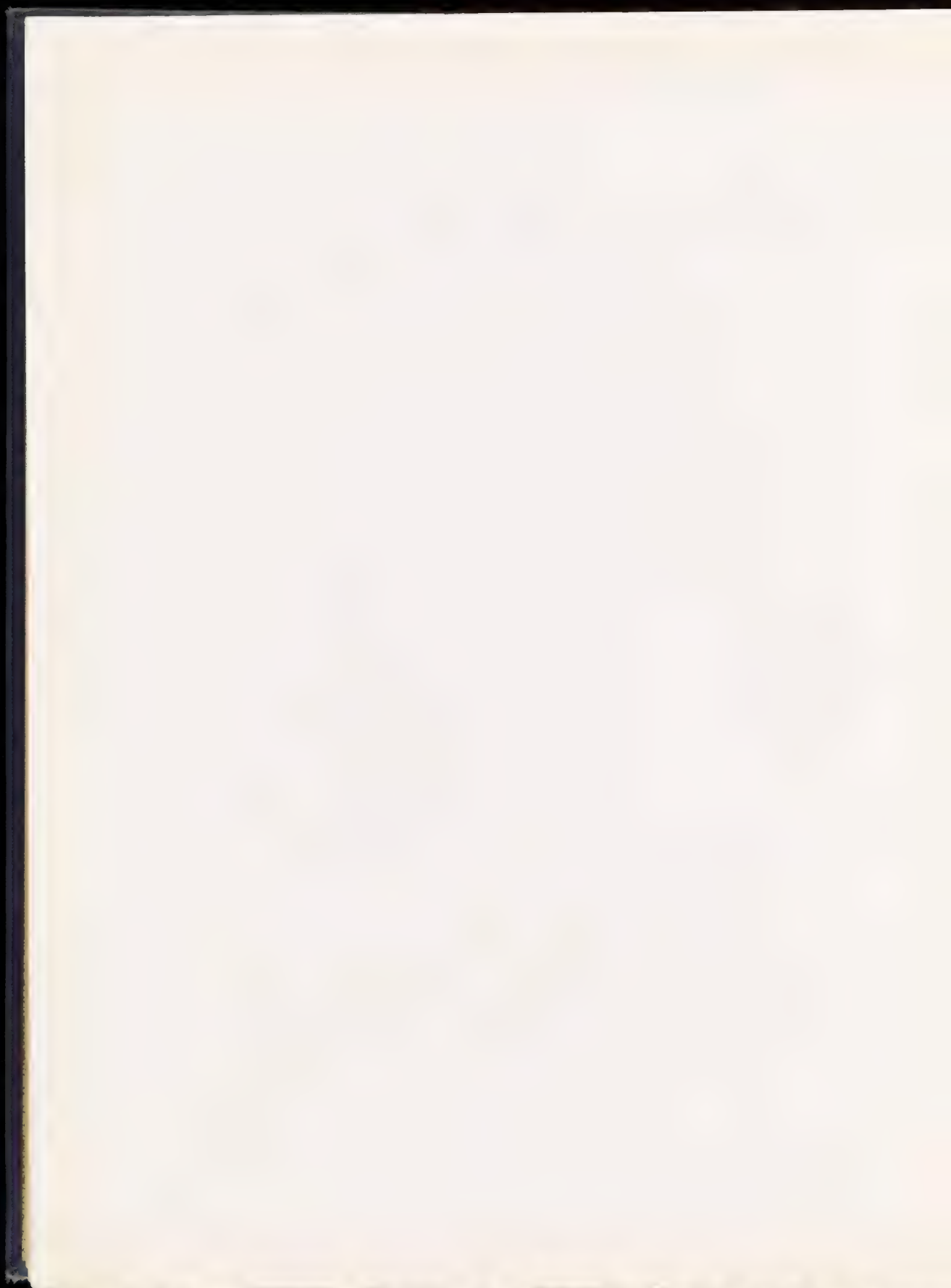


343



Laces copied from late Genoese laces.

The design of No. 342 has evidently been distorted; the hesitating and uncertain execution shows that the lace-worker was on unfamiliar ground. The fine quality of the thread, very possibly of Aquila, shows that this piece is of more aristocratic origin than the rest. In No. 343, of local manufacture, fine thread has been turned to account to give greater elegance to design and execution.



LIST OF ILLUSTRATIONS



INTRODUCTION

- | | |
|---|--|
| <p>No. 1. After Giuseppe Bonito. The Work-Mistress. From the Giardini Collection at Naples. The Mistress has left her lace-pillow for a moment in order to show a pupil how to make a stocking, while another is netting, a third sewing, and the fourth is making bobbin-lace.</p> <p>> 2. Figure on Title-page.</p> <p>> 3. M. A. Franceschini (1648-1725). Detail of decoration in the Palace of Justice at Bologna. Group of little boys playing with various feminine implements; one child is in the act of throwing away a large lace-pillow from which bobbins depend.</p> <p>> 4. Bleaching thread at Salò.</p> <p>> 5. Collar and lace of Flemish bobbin-work. Baldini, Florence.</p> <p>> 6. Coptic coff. Poldi Pezzoli Museum, Milan.</p> <p>> 7. Gold silk trimming made by bobbin work. (XVII century). Aghib, Leghorn.</p> | <p>No. 8. Example of goldsmith's work from Vetulonia.</p> <p>> 9. Example of goldsmith's work from Vetulonia.</p> <p>> 10. German-Swiss designs for pillow-lace. From the « New Modelbuch », Zurich (1560 c.).</p> <p>> 11. Frans Hals. Nurse and Child. Museum, Berlin. Round the infant's cap, collar and cuffs a pillow-lace similar to the patterns of Mathias Mignerac of Paris, 1605. On the chest, insertion of <i>reticello</i>.</p> <p>> 12. After the manner of P. Longhi. Country Pleasures: Correr Museum, Venice. One lady embroiders linen, another winds thread, a third works at pillow-lace, while others chat and amuse themselves.</p> <p>> 13. Workers of pillow-lace in middle-class houses. From Zatta's « Goldoni ».</p> |
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I. — VENICE

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- > 63, 64, 65, 66, 67, 68, 69, 70. Little edgings similar to those shown in « Le Pompe », Venice, 1557.
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- > 77, 78, 79, 80. Insertions, knotting, and edging similar to designs shown in « Le Pompe », Venice, 1557. From the Ida Schiff Collection, Florence.
- > 81, 82, 83. Insertion with knots in relief, similar to designs shown in « Le Pompe », Venice, 1557. No. 81. Rich insertion, which, inserted in linen along with two smaller insertions without selvages, produces the effect of a needle-made lace. Ida Schiff Collection, Florence. — No. 82. Insertion with knots in relief. Amari Collection, Florence. — No. 83. Another insertion following the same design as foregoing illustration, but worked in a different manner. Sangiorgi, Rome.
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- > 87, 88, 89, 90. Insertions similar to designs shown in « Le Pompe », Venice, 1557. Nos. 87, 88. Bargagli, Florence. — No. 89. Colgate, New York. — No. 90. Original insertion in linen. The design shows a modified form of that ancient emblem, the swastika, alternated with a conventional flower. Tranquilli, Ascoli Piceno.
- No. 91. Insertion and edging-points similar to designs shown in « Le Pompe », Venice, 1557.
- > 92. Points without selvedge. Both in the Ida Schiff Collection, Florence.
- > 93. Insertion and pointed edging similar to models shown in « Le Pompe », Venice, 1557. From the Ida Schiff Collection, Florence.
- > 94. Insertion with heading.
- > 95. Another insertion, similar in design to the foregoing, but executed in a different manner. Comm. Giovanni Tranquilli Collection, Ascoli Piceno.
- Nos. 96, 97. Insertions similar in design to those of Isabetta Catanea Parasole. Property of Signora Campodonico Cittadini, Rome. In both these examples it is easy to see that the well-known Buddhist symbol, the swastika, has inspired the design. Most likely the image itself originated in the idea of a serpent biting its own tail, representing Eternity in a perfect circle. Very likely, too, the symbol was used by priests and augurs. However that may be, we are perpetually finding the swastika distorted, but always recognisable.
- > 98, 99, 100, 101, 102, 103. Edgings similar to patterns of Isabetta Catanea Parasole. 1615, Venice. No. 98. Insertion and edging: the point shows a lily most exquisitely conventionalised. Ida Schiff Collection, Florence. — No. 99. Edging from design for *punto in aria*. Amari Collection, Florence. — No. 100. The design of the insertion merges into that of the edging, with beautiful effect. Ida Schiff Collection, Florence. — No. 101. Little edging in shape of flower. Baldini, Florence. — No. 102. Two points from design for *punto in aria*. — No. 103. Ida Schiff Collection, Florence.
- > 104, 105. Insertions and edgings similar to the designs of Isabetta Catanea Parasole. No. 104. Jesurum, Venice. — No. 105. Ida Schiff Collection, Florence.
- > 106, 107, 108. Insertions and edgings similar to the designs of Isabetta Catanea Parasole. Nos. 106, 107. The property of Signora Sangiorgi, Rome. — No. 108. From the Ida Schiff Collection, Florence.
- > 109, 110, 111. Fringe and insertion showing swastika motive. From the Ida Schiff Collection, Florence.
- > 112, 113, 114, 115. Imitation of Venetian needle-lace. No. 112. The property of Signora Roma, Genoa. — Nos. 113, 114. Civic Museum of Modena. — No. 115. The property of Jesurum, Venice.

II. — GENOA

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- > 117. Bobbin-lace insertion made from *reticello* design. The Ida Schiff Collection, Florence.
- > 118. Michael Mierevelt. Portrait of a lady. Accademia di San Luca, Rome. Ruff with Genoese rose pattern.
- > 119. Mixture of bobbin and needle made laces. The centre piece, a bobbin-lace, is executed from a design for *reticello*. Contessa Catina Rodocanachi, Leghorn.
- > 120. Bobbin-lace made from a design for *punto in aria*. Contessa Edith Rucellai, Florence.
- > 121. P. P. Rubens. Female Portrait. Doria Gallery, Rome. (Photograph Anderson). The cuffs are of the same rose-pattern Genoese lace as that of Nos. 194, 195, 196, 197.
- No. 122. Jan Ravensteijn(?). Portrait of unknown woman. Flemish lace resembling Genoese lace.
- > 123. Little bobbin-made insertion imitating *reticello*. The Ida Schiff Collection, Florence.
- > 124. Bobbin-made insertion imitating *reticello*. The Ida Schiff Collection, Florence.
- > 125. Genoese Rose Point. XVII century. The insertion is needle-lace.
- > 126. Ant. Van Dyck. Portrait of Cardinal Bentivoglio. Pitti Gallery, Florence. (Photograph Alinari). Round the alb is a Genoese rose-point similar to No. 200.
- > 127. Dutch School. Picture falsely supposed to be Van Dyck's mother, painted by him. Doria Gallery, Rome. (Photograph Anderson). Genoese lace at wrists.

- No. 128. Frans Hals. Fragment. Bobbin lace collar, made from a *reticello* design.
- > 129. Flemish lace like the Genoese. Correr Museum, Venice.
 - > 130. Cornelis de Vos. The sons of the artist. Museum, Berlin. Round the collars and pinafore is Flemish lace like the Genoese.
 - > 131. P. P. Rubens. Portrait of Anne of Austria. Prado Museum, Madrid. (Photograph Anderson). Cuffs of Genoese rose-lace, a collar of lace similar to that in No. 132.
 - > 132. Spanish bobbin-made lace. Museum of Industrial Art,

- Vienna. From *Maria Dreger, Entwicklungsgeschichte der Spitze*, Vienna, 1910.
- No. 133. Lace of ivory-tinted silk from the Ligurian coast. The Ida Schiff Collection, Florence.
- > 134. Frans Hals. A Captain. Hermitage Museum, Petersburg. Genoese(?) lace round collar and cuffs.
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 - = 136. Tippet of black Genoese lace. From the picture « The Seraglio » by Longhi, in the National Gallery, London.

PLATES

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- No. 141. Insertion and edging from a design for *punto tagliato*. The little seeds in matting-stitch, characteristic of Genoese lace, form the centre of the rose, and ornament and conceal the web, which is often further ornamented with little loops. The Ida Schiff Collection, Florence.
- Nos. 142, 143, 144, 145. Insertion, fringes and edging from a *reticello* design. No. 142. An olive branch(?). — No. 143. Fringe and insertion. — No. 144. Fringe with points at intervals. — No. 145. Original table-cloth with embroidery and netting. The bobbin made insertion imitates *reticello* even to the beading which simulates the square stitch of embroidery. The points are beautiful in design, showing a star which terminates in a lily. The Ida Schiff Collection, Florence.
- No. 146. Original table-cloth of white linen, embroidered in coarse thread. The lace trimming, also of coarse thread, is a fine example of Genoese lace of the *reticello* type. The Ida Schiff Collection, Florence.
- Nos. 147, 148. The points show how the bobbin-workers have copied the *reticello* needle-lace of the insertion. No. 147. Bargagli, Florence. — No. 148. The bobbin-workers are evidently making a determined effort to overcome the great difficulty of clearly tracing the circle in the pattern, which is never blurred in outline in the needle-laces. The Ida Schiff Collection, Florence.
- > 149, 150, 151, 152, 153. Edgings from designs for *reticello* and *punto in aria*. No. 149. Alb in Rheims linen with little embroidered motives and *sfilatura*. An insertion running round shows a *reticello* design, while the points on the edging run through hearts. Comm. Tranquilli, Ascoli Piceno. — No. 151. Del Carretto, Turin. — No. 152. Amari Collection, Florence. — No. 153. Points from a design for *punto in aria* tracing the form of a flower between two leaves. The Ida Schiff Collection, Florence.
 - > 154, 155, 156, 157, 158, 159, 160, 161. Insertion and pointed edging from a *reticello* design.
 - > 162, 163, 164, 165. Insertion and pointed edging from a *reticello* design. Ida Schiff Collection, Florence.
 - > 166, 167, 168, 169. Insertions with variations on a single design for *reticello*. The Ida Schiff Collection, Florence.
 - > 170, 171, 172, 173, 174. Points called bell-points, on account of their bell-like shape. No. 170. Millelire, Genoa. — Nos. 171, 173. Ida Schiff Collection, Florence. — No. 172. Cluny Museum. — No. 174. Baldini, Florence.
 - > 175, 176, 177, 178, 179, 180. Genoese rose-lace. Nos. 175, 176, 178, 179, 180. Show the same designs executed in divers ways. The Ida Schiff Collection, Florence. — No. 177. When made originally, each point must have been composed of three flakes or petals. Correr Museum, Venice.
 - > 181, 182, 183. Genoese rose-lace. The Ida Schiff Collection, Florence.

- Nos. 184, 185, 186. Genoese rose-lace with bell-points. The Ida Schiff Collection, Florence.
- > 187, 188. Genoese rose-lace. The Ida Schiff Collection, Florence.
 - > 189, 190, 191, 192. Insertions. No. 190. The material of the dress was pulled through the circular holes of the lace. No. 192. The design suggests motives meant for *reticello*. The Ida Schiff Collection, Florence.
- No. 193. Point for high wired collar. This most exquisite piece has an insertion, in which appear two birds turning away from a flower; in the point is a two-headed eagle crowned. The design is carried out in *toilé* after the Milanese manner, while the many Genoese *armelle* almost give the effect of a barred foundation. It is a fine example of lace composed of Genoese and Milanese elements. The arrangement of the eagle shows the lace was intended for a stiffly-wired high collar. The Ida Schiff Collection, Florence.
- Nos. 194, 195, 196, 197. Light Genoese rose-lace. No. 194. Brown lace made of finest thread of alces. Property Principessa Corsini, Florence. — Nos. 195, 196, 197. The Ida Schiff Collection, Florence.
- No. 198. Original pinafore. Insertion and edging from a design for *punto in aria*. A most marvellous design, recalling those spoken of by Cesare Vecellio in his « *Corona delle Nobili e Virtuose Donne* », wherein, speaking of such lace he remarks: « one might make this lace with bobbins ». Although we have not reached that extraordinary period of variety in design which commenced in the XVIII century, effect of light and shade is obtained successfully by contrasting matting-stitch with plain strands. Antolini, Macerata.
- > 199. Pointed edging from a design for *punto in aria*. This lace was made for the high wired collars which came to be worn in the middle of the XVII century. The design is one familiar in all decorative work, a vase from which emerges a flower, here of a star-shape. Antolini, Macerata.
 - > 200. Original sleeve in Rheims linen embroidered in satin stitch and *reticello*. The long rounded points have no matting-stitch, but, in order that a proportionate delicacy be preserved, the threads are twisted and adorned with many loops (picots); round the roses is a fine transparent frame-work, which gives great harmony to the whole. Vassallo, Genoa.
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 - > 206, 207, 208, 209, 210, 211, 212. Ligurian Coast. Laces from Sta. Margherita, Liguria. Edgings imitating foreign lace. Millelire, Genoa.
- No. 213. Ligurian Coast. Bit of ivory-tinted silk. Imitation of Mechlin lace. Colgate, New York.

III. — MILAN

- No. 214. Lace for apron with corner. Signora Ada Millelire, Genoa.
 > 215. Lace made by two different operations: first the design, then the background. Baronessa Pajno, Palermo. (Obverse).
 > 216. Same lace. (Reverse).
 > 217. Lace with a foundation of net.
 > 218. P. Cittadini. Portrait of a Lady with a Child. Bologna Gallery. (Photograph Martelli). The lady's collar and cuffs and the trimming of the child's coat are of Milanese lace.
 > 219. Lace with non-continuous braid.
- No. 220. Corner with design of vase, fragment. Contessa Rucellai, Florence.
 > 221. Lace with continuous braid-pattern. The property of the author.
 > 222. Lace with separately made pattern on background of net. Silli, Florence.
 > 223. Two laces joined to form scarf. Example of hybrid lace, German-Milanese. Negrotto-Cons.
 > 224. Lace with background of two different varieties. The braid, which is continuous, forms the figure of the siren from top to bottom alternately. Rucellai, Florence.

PLATES

- Nos. 225, 226, 227. Laces with continuous braid design. No. 225. Marchesa del Carretto, Turin. — Nos. 226, 227. Signora Erera, Brussels.
 > 228, 229. Lace with continuous braid design. No. 228. Insertion and edging. Points are not often seen in Milan lace, which finishes usually with a horizontal line distinguished from the selvedge by a tiny festoon, as in No. 229. Signora Fichera, Rome, and Ristori, Florence.
 > 230, 231. Laces with continuous braid design. No. 230. Signora Supino, Bologna. — No. 231. Ristori, Florence.
 > 232, 233. Laces with continuous braid design. No. 232. The Ida Schiff Collection, Florence. — No. 233. Ristori, Florence.
 > 234, 235. Lace with spiral design and continuous braid. No. 234. The Ida Schiff Collection, Florence. — No. 235. Ristori, Florence.
- No. 236. Lace of spiral design on foundation. Round it, a border of drawn thread work. Madame Levier, Florence.
 > 237. Trimming for alb with continuous braid, Ristori, Florence.
 > 238. Trimming for alb with continuous braid. The bars of the background are so simple, smooth, and even that they look almost like net. Signora Ruggeri, Volterra.
 > 239. Trimming for alb composed of wide insertion with continuous braid, forming ever-varying designs. To which is joined an edging of exquisite workmanship of the same type. Ristori, Florence.
 > 240. Trimming for alb with continuous braid and various open-work designs. Contessa Brandolin, Venice.
 > 241. Lace without foundation, with various openwork designs, usually called « Raphaellesca ». Birkenruth, Rome.
 > 242. Alb-trimming. The braid proper to Milanese laces is here all non-continuous and irregular and takes the shape of branches, leaves and flowers composing a whole remarkable for perfectly balanced beauty and proportion. The animals and a little Love, all correctly portrayed and full of expression, are executed separately in tollé. In this piece the background has been added last; the bobbin, assisted by a hook, unite all the figures in a foundation curiously fashioned of bars set close together and fairly regular like a light Genoese *armelletta*. Exhibition of Sacred Art, Ravenna, 1904.
- No. 243. Lace for high wired collar. As nearly always is the case in Milanese lace, this piece has the appearance of a wide insertion, in which are incorporated the points surrounded by a light edging; a smaller insertion serves as base from which the arches spring. The principal design is a vase with branching flowers; on the handles are perched birds and round the points are swarms of little birds. In the minor insertion the same design is used. Sangiorgi, Rome.
 > 244. Lace with two foundations. The little motives on the barred background as well as those on net are perpetually varied, the braid taking the form of leaves and flowers. Signora Mortara, Bologna.
- Nos. 245, 246. Figured laces on net foundation. No. 245. A fountain with lions and birds. Sangiorgi, Rome. — No. 246. The principal design of branches and volutes is traced in the continuous braid. The birds, varying in size and altitude, are worked separately. Ristori, Florence.
 > 247, 248. Figured laces on foundation. No. 247. The Ida Schiff Collection, Florence. — No. 248. Ristori, Florence.
 > 249, 250. Lace with continuous braid on foundation. No. 249. The Ida Schiff Collection, Florence. — No. 250. Citternesi, Florence.
- No. 251. Lace with continuous braid on foundation. The Ida Schiff Collection, Florence.
 > 252. Fragment of insertion; probably the corner of an altar-cloth. Most beautiful design, with continuous braid and open-work motives. The Ida Schiff Collection, Florence.
 > 253. Insertion with vertical design, rarely found in bobbin-lace. Sangiorgi, Rome.
 > 254. Lace with various figures of serpents, birds, butterflies, etc. Sangiorgi, Rome.
 > 255. Alb trimming with heraldic arms, a fountain, flowers and birds. Sangiorgi, Rome.
 > 256. Lace for alb with hunting motives. Lions, stags, peacocks, huntsman with hounds, a rabbit. Of the same type as No. 242, more accurate in execution and more varied in openwork, but greatly inferior in balance and proportion. Industrial Museum, Rome.

IV. — ABRUZZI

- No. 257. Figured lace of Pescocostanzo. Amari Collection, Florence.
 > 258. Work of Sicilian drawn thread, trimmed with lace of the Abruzzian type. Property of the author.
 > 259. Embroidery of the Marches, trimmed with lace of the Abruzzian type. Tranquilli, Ascoli Piceno.
 > 260. Aquila lace with continuous braid. Aquila Cathedral.
 > 261. Women of Pescocostanzo working in the open.
 > 262. Aquila figured lace, with foundation, a *tutte coppie*. Ristori, Florence.
 > 263. Aquila lace with foundation.
 > 264. From the « *Esemplario di Lavori* » of G. A. Vavassore, Venice, 1532. Figure of stag.
 > 265. The same stag deformed; in an old Abruzzian table-cover.
 > 266. Lace-maker of Pescocostanzo.
 > 267. Pescocostanzo lace, with the figure of a kneeling angel deformed and represented as a bird.
 > 268. Fragment of Pescocostanzo lace, where we see the figure of a bird deformed in beak and wing.
 > 269 to 286. Showing progression of Pescolane lace. No. 269. « *Flettora* » Twist. — No. 270. Dog-tooth edging. — No. 271. Points and holes. — No. 272. Point and flat pattern. — No. 273. Heading. — No. 274. « *Piscitelli* ». Little fishes. No. 275. « *Mezza cambruccia* », with holes. — No. 276. Cross-pattern. — No. 277. Cross-pattern

- with heading. — No. 278. Small double heading. — No. 279. The « *chiusa d'otte* » pattern (worked by 8 bobbins). — No. 280. « *Lescatelle* ». — No. 281. Narrow lace with ladder-pattern. — No. 282. « *Carlinello* » pattern. (A Carlinio was a Neapolitan coin). — No. 283. Trefoil pattern. — No. 284. Heart pattern. — No. 285. Jar or vase pattern. — No. 286. « *Tammurello* » or drum pattern.
 No. 287. Old lace of Pescocostanzo. The continuous braid forms the bird, the flower, and the ornament of the corner. Property of the author.
 > 288. Pescocostanzo lace « a *tutte coppie* » and free design.
 > 289. Old « free-hand » lace of Pescocostanzo.
 > 290. Old « free-hand » lace of Pescocostanzo.
 > 291. Old lace of Pescocostanzo, with lamps and columns.
 > 292. Old lace of Pescocostanzo, with animals and vases.
 > 293. From the « *Flori di Ricami* » of G. B. Gargano, Naples, 1613.
 > 294. Old lace of Gessopalena.
 > 295. Old table-cover (XVII century?) of Pescocostanzo. Ricciardelli.
 Nos. 296, 297, 298. Piedmontese laces similar to old laces of Gessopalena. Millelire, Genoa.
 No. 299. Lace of Offida.

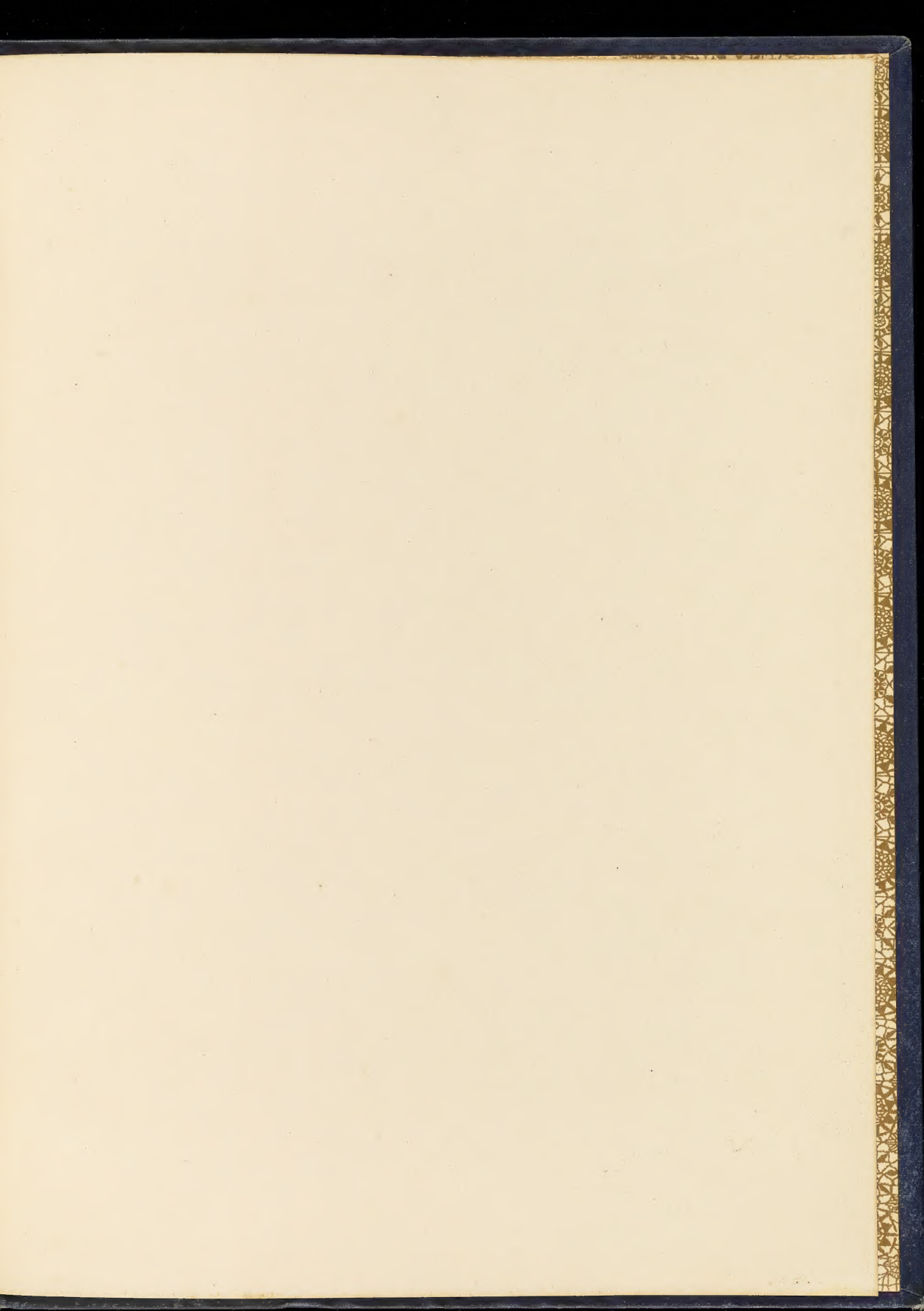
PLATES

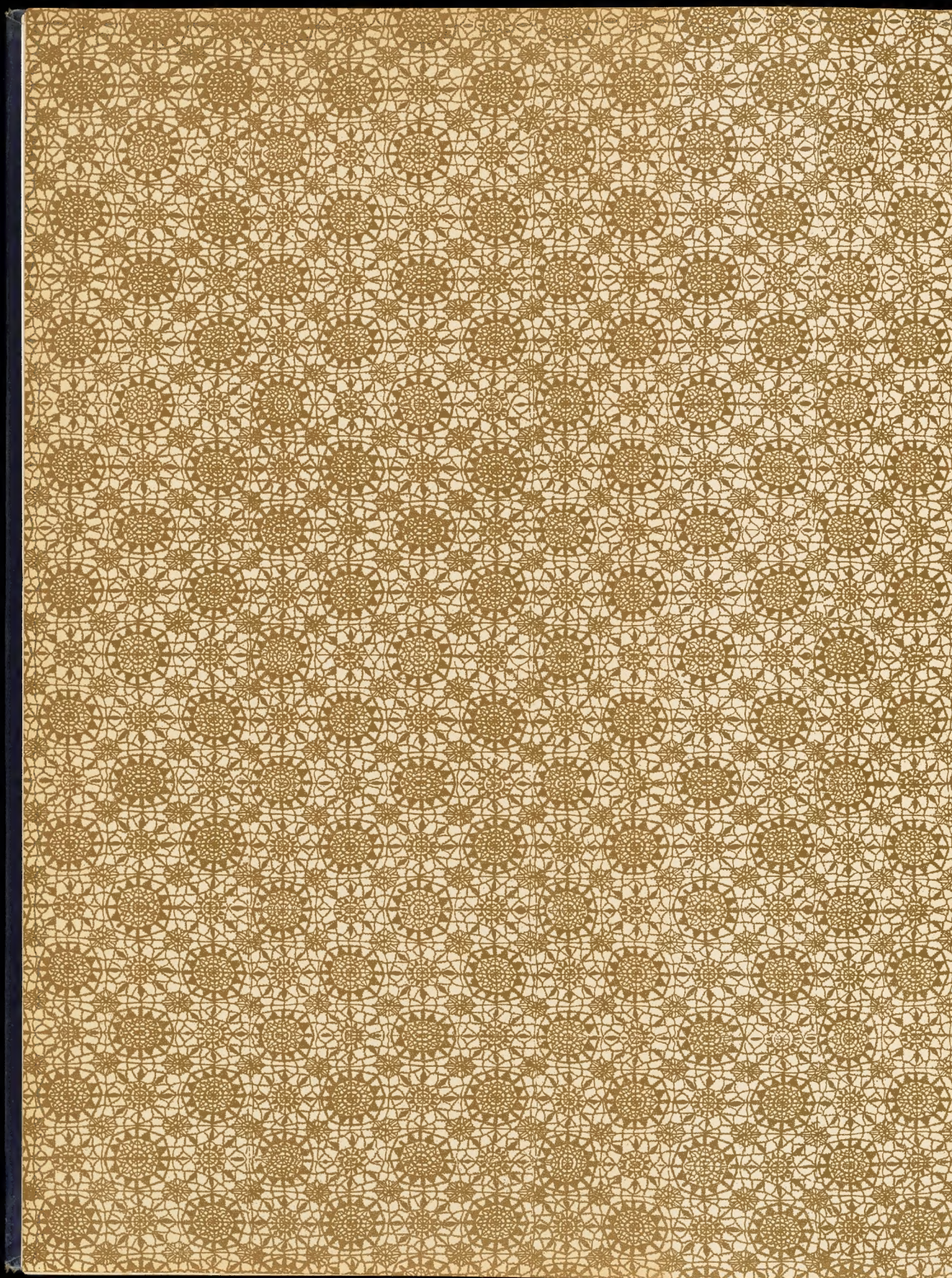
- Nos. 300, 301. Alb trimmings. Lace with continuous braid which is narrower than in Milanese laces; the design is so close that no room is left for background. This constitutes the difference between the laces of Aquila and those of Milan. Aquila Cathedral.
 > 302, 303. Lace with continuous braid or tape. In No. 333 the tape is lightened by frequent perforations, as is also often the case in Milanese laces. But the foundation and design are characteristic of Aquila lace.
 > 304, 305. Laces with background, made « a *tutte coppie* » (pattern and ground « all in one »). Tranquilli, Ascoli Piceno.
 > 306, 307. Floral motives worked without a model and « a *tutte coppie* ». Pajou, Palermo.
 > 308, 309, 310, 311, 312. Five variants of the motive called by lace-makers « *Tre foglioline* » (trefoil). Worked without model.
 No. 313. Design called « *Dei Pupi* » (The Puppets), with little figures childishly conventionalised enclosed in a medalion surrounded by a ribbon. Colecchi, Pescocostanzo.
 Nos. 314, 315. Lace « a *tutte coppie* » worked without model.
 No. 314. The Dance. Between one couple and another, a branch of flowers reversed by a misinterpretation of the design. — No. 315. A heart and key (?) alternated and separated by a rose. Both these laces were intended for the same purpose, since they are composed of the same thread and worked by the same hand. Aruch, Perugia.
 > 316, 317. Lace « a *tutte coppie* ». No. 316. Eagles(?) facing each other before a vase with flowers. In the original model, the vase must have had handles; but the lace-maker misunderstood her pattern, and having deprived

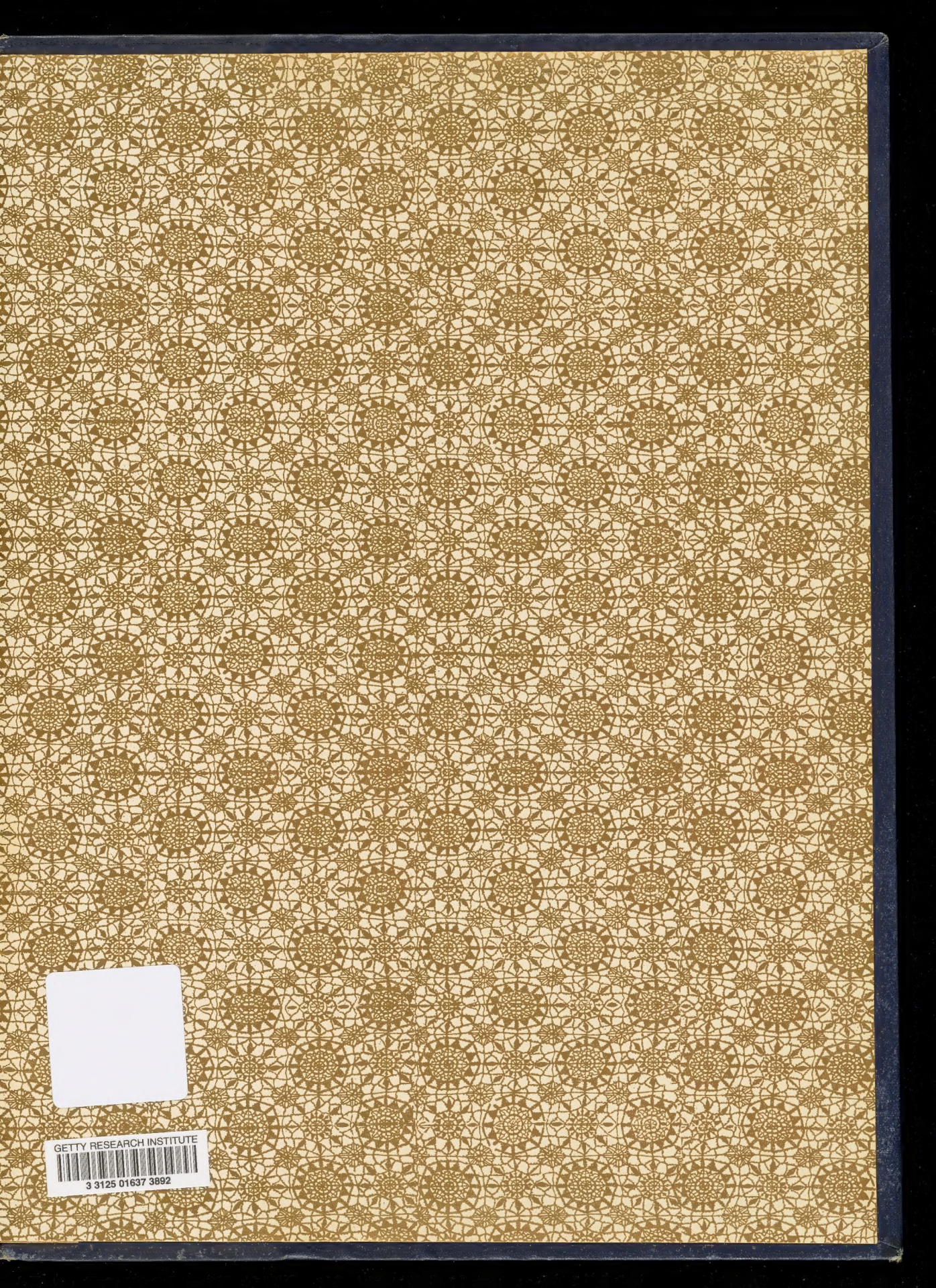
- the vase of handles, turned them into two meaningless ornaments. The Ida Schiff Collection, Florence. — No. 317. Tortoise conventionalised and transformed into a floral motive. Cave, Leghorn.
 No. 318 to 331. An old Pescolane Sampler. — No. 318 corresponds with the « *lescattelle* ». — No. 319. with the « *giarre* ». — No. 320 with the « *fronticelle* », all in use at the present day and known by the same names in teaching the rudiments of lace-making. — Nos. 321, 322, 330, 331, show Genoese influence, which is not found in Abruzzo till the XVIII century.
 Nos. 332, 333. Lace very similar to Milanese by reason of the continuous tape and also because motives and ground-work are made separately and not « a *tutte coppie* »; nevertheless their Abruzzian origin is revealed by the thread and the design. The Genoese seeds (*armellette*) appear in the centres of the flowers. Colecchi, Pescocostanzo.
 > 334, 335, 336, 337. Coarse laces made without a model.
 No. 338. Peasant's apron, trimmed with lace probably from Gessopalena. Campanari, Rome.
 Nos. 339, 340. In these two samples, Milanese influence is recognisable, notwithstanding the deformation of the design and the coarse thread.
 > 341, 342, 343. Laces copied from late Genoese laces. The design of No. 342 has evidently been distorted; the hesitating and uncertain execution shows that the lace-worker was on unfamiliar ground. The fine quality of the thread, very possibly of Aquila, shows that this piece is of more aristocratic origin than the rest. In No. 343, of local manufacture, the thread has been turned to account to give greater elegance to design and execution.

ERRATA

- Page 11, l. 6. — Delete the words « *a nuptial* ».
- » 13, l. 21. — For « *where* » read « *were* ».
- » 15, l. 17. — Delete semi-colon after « *published* ».
- » 23, l. 21. — For « *finnish* » read « *finish* ».
- » 43, l. 12. — For « *un compromising* » read « *uncompromising* ».
- Plate, No. 137. — Inscription. — Delete the words « *cut linen* ».
- Plate, No. 199. — Inscription. — For « *wase* » read « *vase* ».
- Page 166, l. 5. — For « *alteranting* » read « *alternating* ».
- » 223, l. 6. — For « *end* » read « *and* ».
- » 233, l. 13. — For « 293 » read « 295 ».
- Plate, No. 259. — Inscription. — For « *trimmend* » read « *trimmed* ».







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